This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

+ *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
+ *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
+ *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
+ *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at `http://books.google.com/`

B 3 9015 00229 703 7
University of Michigan – BUHR

Digitized by Google

UNIVERSITY OF MICHIGAN
GENERAL LIBRARY

GALEN C. HARTMAN
LIBRARY FUND

Digitized by Google

MUSICAL COPYRIGHT ACT, 1906.

Digitized by Google

UNIVERSITY OF MICHIGAN
GENERAL LIBRARY

GALEN C. HARTMAN
LIBRARY FUND

Digitized by Google

MUSICAL COPYRIGHT ACT, 1906.

Digitized by Google

Digitized by Google

Sib.
Hartman
742-13-1650

MUSICAL COPYRIGHT ACT, 1906

(6 EDW. 7, CH. 36).

An Act to amend the law relating to Musical Copyright. A.D. 1906.

[4th August, 1906.]

BE IT ENACTED by the King's most Excellent Majesty, by and with the advice and consent of the Lords Spiritual and Temporal, and Commons, in this present Parliament assembled, and by the authority of the same, as follows:

Penalty for being in possession of pirated music.

1.—(1) Every person who prints, reproduces, or sells, or exposes, offers or has in his possession for sale, any pirated copies of any musical work, or has in his possession any plates for the purpose of printing or reproducing pirated copies of any musical work, shall (unless he proves that he acted innocently) be guilty of an offence punishable on summary conviction, and shall be liable to a fine not exceeding five pounds, and on a second or subsequent conviction to imprisonment with or without hard labour for a term not exceeding two months or to a fine not exceeding ten pounds: Provided that a person convicted of an offence under this Act who has not previously been convicted of such an offence, and who proves that the copies of the musical work in respect of which the offence was committed had printed on the title page thereof a name and address purporting to be that of the printer or publisher, and shall not be liable to any penalty under this Act unless it is proved that the copies were to his knowledge pirated copies.

(2) Any constable may take into custody without warrant any person who in any street or public place sells or exposes, offers, or has in his possession for sale any pirated copies of any such musical work as may be specified in any general written authority addressed to the chief officer of police, and signed by the apparent owner of the copyright in such work or his agent thereto authorised in writing, requesting the arrest, at the risk of such owner, of all persons found committing offences under this section in respect to such work, or who offers for sale any pirated copies of any such specified musical work by personal canvass or by personally delivering advertisements or circulars.

(3) A copy of every written authority addressed to a chief officer of police under this section shall be open to inspection at all reasonable hours by any person without payment of any fee, and any person make take copies of or make extracts from any such authority.

(4) Any person aggrieved by a summary conviction under this section may in England or Ireland appeal to a court of quarter sessions, and in Scotland under and in terms of the Summary Prosecutions Appeals (Scotland) Act, 1875. 38 & 39 Vict. c. 62.

Right of entry by police for execution of Act.

2.—(1) If a court of summary jurisdiction is satisfied by information on oath that there is reasonable ground for suspecting that an offence against this Act is being committed on any premises, the court may grant a search warrant authorising the constable named therein to enter the premises between the hours of six of the clock in the morning and nine of the clock in the evening, and, if necessary, to use force for making such entry, whether by breaking open doors or otherwise, and to seize any copies of any musical work or any plates in respect of which he has reasonable ground for suspecting that an offence against this Act is being committed.

Digitized by Google

A.D. 1906.

(2) All copies of any musical work and plates seized under this section shall be brought before a court of summary jurisdiction, and if proved to be pirated copies or plates intended to be used for the printing or reproduction of pirated copies shall be forfeited and destroyed or otherwise dealt with as the court think fit.

Definitions.

3. In this Act—

The expression "pirated copies" means any copies of any musical work written, printed, or otherwise reproduced without the consent lawfully given by the owner of the copyright in such musical work:

The expression "musical work" means a musical work in which there is a subsisting copyright, and which has been registered in accordance with the provisions of the Copyright Act, 1842, or of the International Act, 1844, which registration may be affected notwithstanding anything in the International Copyright Act, 1886:

5 & 6 Vict. c. 45.

7 & 8 Vict. c. 12.

49 & 50 Vict. c. 33.

The expression "plates" includes any stereotype or other plates, stones, matrices, transfers, or negatives used or intended to be used for printing or reproducing copies of any musical work: Provided that the expressions "pirated copies" and "plates" shall not, for the purposes of this Act, be deemed to include perforated music rolls used for playing mechanical instuments, or records used for the reproduction of sound waves, or the matrices or other appliances by which such rolls or records respectively are made:

The expression "chief officer of police"—

(a) with respect to the City of London, means the Commissioner of City Police;

53 & 54 Vict. c. 45.

(b) elsewhere in England has the same meaning as in the Police Act, 1890;

53 & 54 Vict. c. 67.

(c) in Scotland has the same meaning as in the Police (Scotland) Act, 1890;

(d) In the police district of Dublin metropolis means either of the Commissioners of Police for the said district;

(e) elsewhere in Ireland means the District Inspector of the Royal Irish Constabulary;

The expression "court of summary jurisdiction" in Scotland means the sheriff or any magistrate of any royal, parliamentary, or police burgh officiating under the provisions of any local or general police Act.

Short title.

4. This Act may be cited as the Musical Copyright Act, 1906.

BRADBURY, AGNEW, & CO. LD., LONDON AND TONBRIDGE.

Digitized by Google

Musical Copyright Act - p. 111

Digitized by Google

Digitized by Google

Digitized by Google

Digitized by Google

The Author.

THE ORGAN OF THE SOCIETY OF AUTHORS
(INCORPORATED).

FOUNDED BY

SIR WALTER BESANT.

VOLUME XVII.

Published for the Society by
BRADBURY, AGNEW, & CO. LD., LONDON AND TONBRIDGE.
1907.

Digitized by Google

808
.A937

v. 17-18

BRADBURY, AGNEW, & CO. LD., PRINTERS,
LONDON AND TONBRIDGE.

Digitized by Google

INDEX

VOL. XVII Nos. 1—10 OCTOBER, 1906—JULY, 1907

PAGE

A

ADVERTISEMENT, A Complaint against Modern ... 83
Advertisements, Publishers' 206, *268*
Agent, The Literary 39
Agreement, An Agent's *164*
" A Form of 249
American Literature, A Short History of (reviewed)... 55
" Magazine Market 46
" Market, The 126
Australia 126
Australian Literature 209
Author's Guide Books (reviewed) 265
Authors, English, and Journalists in Bosnia 263
" Publishers, Booksellers and the *Times* Book Club 47
" "Sponging" Upon *162*
Authors' Society and the Public, The... 74

B

BERNE Convention, A Treatise on the (reviewed) ... 26
Book Fair at Leipzig, The 236
" Lists... ... ... 84, *136*
" Signing 186
" War, Canadian 125
Books Published by Members { 3, 32, 59, 87, 111, 140, 167, 192, 220, 243
" Warnings to Producers of { 14, 44, 71, 97, 123, 150, 177, 202, 231, 255
" The Size and Weight of 23
Brookes, Shirley 56
Business Methods... ... ... 56, *83*

C

CARDUCCI, Giosuè 102, 153
Case, The Picture Post-Card 175

PAGE

Cases 2, 58, 86, 110, 139, 166, 191, 242
" Law 197, 253
Chemistry and Criticism 183
Companies in Liquidation 198, 267
Copyright, American 125, 204
" and Copywrong 205
" Australian Act 126
" Contract and Conspiracy in the United States 148
" Digest of the Law of 26
" Hearings at Washington 99
" in France 229, 257
" in Letters (Supplement)
" in the Isle of Man 139, 144
" in Titles *28*
" Legislation and Uniformity 49
" " in the United States 266
" Musical 46, 75
" " Act (Supplement)
" Office at Washington, Statement of ... 16
" On (reviewed) 81
" Sub-Committee 31
" Why should *it* be Limited? 262
Correspondence ... { 28, 56, 82, 107, 135, 162, 188, 216, 238, 267
Cost of Production, The... ... . *136*
Council, Meeting of the 233, 257

D

DANTE and his Italy (reviewed) 237
Defamatory Misprints 55, *82*

Digitized by Google

PAGE

Drama in the United States, The 154
Dramatic Authors, Warnings to { 14, 44, 71, 97, 123, 150, 177, 202, 231, 255

E

EDITORS' Responsibilities 253
Essex House 210

F

FICTION, Cheap 182
" Stodgy 132
" Taster, The 54
Fielding (reviewed) 234
Fraser, Foster *v.* Dumoulins 117

G

"GROVE," Vol. III of the new (reviewed) 215

H

HALF-PROFITS 94, *136*
Harmsworth's Self-Educator 204, *267*
Harper & Bros., Messrs. 249

I

IBSEN and Literary Property 56
Illustrations that do not Illustrate, The 42
Insolence of Office, The 69

J

JOURNALISTIC Humour... ... ... *240*
Jude *v.* Reid Bros. 253

L

LIBRARY of Congress 179
Literary Forgeries (reviewed) 212
" London (reviewed) 106
" MSS. 119
" Year Book (1907), The (reviewed) ... 104, 133
Literature and Letter-Writing (reviewed) 214
" How to Starve by 261
" The Commercialisation of 172, *238*
Long's, Mr. John, Proposal 175, *238*

M

MACMILLAN & Co. *v.* Dent 66, 179, 197
Magazine Contents { 13, 43, 70, 96, 122, 149, 176, 201, 231, 254
" Market, American 46
Magazine's Life History, A 118
Mr. John Long's Proposal 175, *238*

PAGE

Music Agents and Book-Signing 185
" and Musicians, Modern 106
Musical Composers, Warnings to { 14, 44, 71, 97, 123, 150, 177, 202, 231, 256
" Copyright Act, 1906 (Supplement)
" Reminiscences (reviewed) 134

N

NESBIT, E., and the *Yorkshire Post* 252
New Society, A 216
Newmark *v.* The National Phonograph Co. 197
Nobel Prize, The 82
Notes, Committee...2, 30, 58, 86, 110, 166, 190, 193, 218, 242
" General ... 16, 46, 73, 125, 152, 179, 204, 257
" Literary, Dramatic, and Musical { 6, 34, 61, 89, 112, 141, 169, 221, 245
" Paris ...10, 37, 63, 91, 114, 141, 170, 194, 223, 247
" Scandinavian 66, 143, 260
" Spanish 12, 38, 93, 116, 195, 225, 248
" United States 100, 180, 259

O

OBITUARY :
Aidé, Hamilton 99
Aldrich, T. B. 204
Carducci, Giosuè 153
Foster, Sir Michael, K.C.B. 152
Hobbes, John Oliver 17, 125
Lely, J. M. 258
Riddell, Mrs. J. H. 48, *84*, *267*
Scoones, W. B. 18
Thring, Lord, K.C.B. 180
Watson, Rev. J. 221
On the Shelf 158

P

PAGE of Life, A 155
Picture Post-card Case, The 175
Playhouse of the Past, The 161
Postal Rates, The New Anglo-Canadian 205
" Tariff 136
Publishers' Advertisements 206, *268*
" Ground-bait 79, *108*
Publishing Society, A Co-operative *163*

R

RECOLLECTIONS of a Humourist (reviewed) 187
Reference Wanted, A *240*
Reviews :
"The Berne Convention," by Prof. Rothlisberger 26
"A Short History of American Literature," by Prof. Beers 55

Digitized by Google

PAGE

Reviews—*continued*
"Playwright and Copyright in all Countries," by W. M. Colles and H. Hardy 81
"Victorian Novelists,' by Lewis Melville ... 81
"The Literary Year Book (1907)" ... 104. 133
"The Vagabond in Literature," by Arthur Rickett 105
"Modern Music and Musicians," by R. A. Streatfeild 106
"Literary London," by E. M. Lang 106
"Who's Who," 1907 107
"Musical Reminiscences," by J. F. Barnett ... 134
"Writers and Artists' Year Book, 1907" ... 186
"Recollections of a Humourist," by A. W. à Beckett 187
"Literary Forgeries," by J. A. Farrer 212
"Letters of Literary Men," by F. A. Mumby ... 214
Grove's "Dictionary of Music and Musicians," Vol. III 215
"Fielding," by Austin Dobson 234
"Dante and his Italy," by L. Ragg, D.D. ... 237
"First Lessons in Story Writing," by Barry Pain 265
"A Practical Guide for Authors," by W. S. Booth 265
Richards, Grant 197
Roumania, Literary Property in 47

S

SERIAL Rights 46
"She" 188
Society of Authors, Annual Dinner 227
" Constitution of 233
" Dramatic Sub-Committee ... 219
" Meeting of the Council ... 233, 257
" Pension Fund { 1, 29, 57, 85, 110, 137, 165, 189, 217, 241
" Pension Fund Committee { 30, 31, 73, 100, 219

PAGE

Summary, A 216
Supplements:
Copyright in Letters.
Memorandum and Articles of Association of Society.
Musical Copyright Act, 1906.
Report of Annual Meeting of Society.
Sweden and the United States 20

T

TIMES Black List, The *107*
Titles, The Question of, Raised Again 18
Translators 76
Typewriters 136

U

UNITED STATES, Copyright Legislation in the ... 266
" Imports and Exports in the ... 199
" Sweden and the 20
" The Drama in the 154

V

VAGROM Men (reviewed) 105
Vice of Complete Editions, The 75, 129, *163*
Victim of Faith, A *135*
Victorian Novelists (reviewed) 81

W

WEBSTER, Decisions as to Right to use Name of ... 145
White, Henry Kirke 51, *82*
Who's Who (reviewed) 107
Word Degeneration 78
Writers and Proprietors... ... ... 130, 188
Writers' Year Book, 1907 186

Digitized by Google

Digitized by Google

Digitized by Google

Digitized by Google

The Author.

(The Organ of the Incorporated Society of Authors. Monthly.)

VOL. XVII.—No. 1. OCTOBER 1, 1906. [PRICE SIXPENCE.

CONTENTS.

	PAGE
Notices	1, 15
Committee Notes	2
Books published by Members of the Society	3
Literary, Dramatic and Musical Notes	6
Paris Notes	10
Spanish Notes	12
Magazine Contents	13
Warnings to the Producers of Books	14
Warnings to Dramatic Authors	14
Warnings to Musical Composers	14
How to Use the Society	15
To Musical Composers	15
The Reading Branch	15
Legal and General Life Assurance Society	15
General Notes	16
John Oliver Hobbes	17
W. Baptiste Scoones	18
The Question of Titles raised again	18
Sweden and the United States	20
The Size and Weight of Books	23
A Digest of the Law of Copyright	26
A Treatise on the Berne Convention	26
Correspondence	28

PUBLICATIONS OF THE SOCIETY.

1. **The Annual Report for the current year.** 1*s.*
2. **The Author.** Published ten months in the year (August and September omitted), devoted especially to the protection and maintenance of Literary, Dramatic, and Musical Property. Issued to all Members gratis. Price to non-members, 6*d.*, or 5*s.* 6*d.* per annum, post free. Back numbers from 1892, at 10*s.* 6*d.* per vol.
3. **Literature and the Pension List.** By W. MORRIS COLLES, Barrister-at-Law. 3*s.*
4. **The History of the Société des Gens de Lettres.** By S. SQUIRE SPRIGGE. 1*s.*
5. **The Cost of Production.** (Out of print.)
6. **The Various Methods of Publication.** By S. SQUIRE SPRIGGE. In this work, compiled from the papers in the Society's offices, the various forms of agreements proposed by Publishers to Authors are examined, and their meaning carefully explained, with an account of the various kinds of fraud which have been made possible by the different clauses in their agreements. 3*s.*

   Addenda to the Above. By G. HERBERT THRING. Being additional facts collected at the office of the Society since the publication of the "Methods." With comments and advice. 2*s.*
7. **Copyright Law Reform.** An Exposition of Lord Monkswell's Copyright Bill of 1890. With Extracts from the Report of the Commission of 1878, the Berne Convention, and the American Copyright Bill. By J. M. LELY. 1*s.* 6*d.*
8. **The Society of Authors.** A Record of its Action from its Foundation. By WALTER BESANT (Chairman of Committee, 1888—1892). 1*s.*
9. **The Contract of Publication in Germany, Austria, Hungary, and Switzerland.** By ERNST LUNGE, J.U.D. 2*s.* 6*d.*
10. **Forms of Agreement issued by the Publishers' Association; with Comments.** By G. HERBERT THRING, and Illustrative Examples by Sir WALTER BESANT. 2nd Edition. 3*s.*
11. **Periodicals and their Contributors.** Giving the Terms on which the different Magazines and Periodicals deal with MSS. and Contributions. 6*d.*
12. **Society of Authors.** List of Members. Published October, 1902, price 6*d.* Supplemental List to July, 1903, price 2*d.*, on sale to Members and Associates only.

[*All prices net. Apply to the Secretary, 39, Old Queen Street, Storey's Gate, S.W.*]

Digitized by Google

The Society of Authors (Incorporated).

Telegraphic Address: "AUTORIDAD, LONDON." *Telephone No.: 374 Victoria G.P.O.).*

PRESIDENT.

GEORGE MEREDITH O.M.

COUNCIL.

SIR WM. REYNELL ANSON, Bart., D.C.L.
THE RIGHT HON. THE LORD AVEBURY, P.C.
J. M. BARRIE.
A. W. Á BECKETT.
ROBERT BATEMAN.
F. E. BEDDARD, F.R.S.
SIR HENRY BERGNE, K.C.B., K.C.M.G.
THE RIGHT HON. AUGUSTINE BIRRELL, P.C., M.P.
THE REV. PROF. BONNEY, F.R.S.
THE RIGHT HON. JAMES BRYCE, M.P.
THE RIGHT HON. THE LORD BURGHCLERE, P.C.
HALL CAINE.
EGERTON CASTLE, F.S.A.
EDWARD CLODD.
W. MORRIS COLLES.
THE HON. JOHN COLLIER.
SIR W. MARTIN CONWAY.
F. MARION CRAWFORD.
THE RIGHT HON. THE LORD CURZON OF KEDLESTON.
AUSTIN DOBSON.
SIR ARTHUR CONAN DOYLE.
A. W. DUBOURG.
SIR MICHAEL FOSTER, K.C.B., F.R.S.
D. W. FRESHFIELD.
EDMUND GOSSE, LL.D.
SYDNEY GRUNDY.
H. RIDER HAGGARD.
THOMAS HARDY.
MRS. HARRISON ("LUCAS MALET").
ANTHONY HOPE HAWKINS.
E. W. HORNUNG.
JEROME K. JEROME.
J. SCOTT KELTIE, LL.D.
RUDYARD KIPLING.
PROF. E. RAY LANKESTER, F.R.S.
J. M. LELY.
THE REV. W. J. LOFTIE, F.S.A.
LADY LUGARD (MISS FLORA L. SHAW).
MRS. MAXWELL ("M. E. BRADDON").
JUSTIN MCCARTHY.
THE REV. C. H. MIDDLETON-WAKE.
SIR LEWIS MORRIS.
HENRY NORMAN, M.P.
SIR GILBERT PARKER, M.P.
J. C. PARKINSON.
A. W. PINERO.
SIR FREDERICK POLLOCK, Bart., LL.D.
WALTER HERRIES POLLOCK.
OWEN SEAMAN.
G. BERNARD SHAW.
G. R. SIMS.
S. SQUIRE SPRIGGE.
J. J. STEVENSON.
FRANCIS STORR.
WILLIAM MOY THOMAS.
MRS. HUMPHRY WARD.
PERCY WHITE.
FIELD MARSHAL THE RIGHT HON. THE VISCOUNT WOLSELEY, K.P., P.C., &c.

COMMITTEE OF MANAGEMENT.

Chairman—SIR HENRY BERGNE, K.C.B., K.C.M.G.
Vice-Chairman—A. W. Á BECKETT.

AUSTIN DOBSON.
DOUGLAS FRESHFIELD.
SYDNEY GRUNDY.
ANTHONY HOPE HAWKINS.
E. W. HORNUNG.
J. M. LELY.
OWEN SEAMAN.
G. BERNARD SHAW.
FRANCIS STORR.
PERCY WHITE.

SUB-COMMITTEES.

ART.
THE HON. JOHN COLLIER (*Chairman*).
SIR W. MARTIN CONWAY.
M. H. SPIELMANN.

COPYRIGHT.
A. W. Á BECKETT.
SIR HENRY BERGNE, K.C.B., K.C.M.G.
W. MORRIS COLLES.
ANTHONY HOPE HAWKINS.
J. M. LELY.
SIR GILBERT PARKER, M.P.

DRAMA.
HENRY ARTHUR JONES (*Chairman*).
A. W. Á BECKETT.
SIR F. C. BURNAND.
SYDNEY GRUNDY.
ANTHONY HOPE HAWKINS.
A. W. PINERO.
G. BERNARD SHAW.

Counsel in the United States—LAWRENCE GODKIN, 30, Pine Street, New York, U.S.A.

Solicitors— { FIELD, ROSCOE & Co., 36, Lincoln's Inn Fields, W.C.
G. HERBERT THRING, 39, Old Queen Street, Storey's Gate, S.W. } *Secretary*—G. HERBERT THRING.
Solicitor in England to the Société des Gens de Lettres.

OFFICES: 39, OLD QUEEN STREET, STOREY'S GATE, S.W.

Digitized by Google

The Author.

(The Organ of the Incorporated Society of Authors. Monthly.)

FOUNDED BY SIR WALTER BESANT.

VOL. XVII.—No. 1. OCTOBER 1ST, 1906. [PRICE SIXPENCE.

TELEPHONE NUMBER:
374 VICTORIA.

TELEGRAPHIC ADDRESS:
AUTORIDAD, LONDON.

NOTICES.

FOR the opinions expressed in papers that are signed or initialled the authors alone are responsible. None of the papers or paragraphs must be taken as expressing the opinion of the Committee unless such is especially stated to be the case.

THE Editor begs to inform members of the Authors' Society and other readers of *The Author* that the cases which are from time to time quoted in *The Author* are cases that have come before the notice or to the knowledge of the Secretary of the Society, and that those members of the Society who desire to have the names of the publishers concerned can obtain them on application.

List of Members.

THE List of Members of the Society of Authors published October, 1902, at the price of 6*d.*, and the elections from October, 1902, to July, 1903, as a supplemental list, at the price of 2*d.*, can now be obtained at the offices of the Society. They will be sold to members or associates of the Society only.

All further elections have been chronicled from month to month in these pages.

THE PENSION FUND OF THE SOCIETY.

The Committee's Decision, 1906.

THE Trustees of the Pension Fund of the Society have reported to the Pension Fund Committee that there are sufficient funds to enable them to declare another small pension. The committee consider it is their best policy to allow the funds to accumulate for the present. They would, however, be glad to receive information, unofficially, from any member of the society of any urgent case within the member's personal knowledge.

Information of such cases, which should be as full as possible, should be sent to the Secretary, 39, Old Queen Street, Storey's Gate, S.W., and will receive the prompt and careful attention of the committee.

Investments of the Fund.

THE Trustees of the Pension Fund met at the Society's Offices, March 5th, 1906, and having gone carefully into the accounts of the fund, decided to invest a further sum. They have now purchased £200 Cape of Good Hope 3½ per cent. Inscribed Stock, bringing the investments of the fund to the figures set out below.

This is a statement of the actual stock; the money value can be easily worked out at the current price of the market:—

	£	s.	d.
Consols 2½ %	£1000	0	0
Local Loans	500	0	0
Victorian Government 3 % Consolidated Inscribed Stock	291	19	11
War Loan	201	9	3
London and North Western 3 % Debenture Stock	250	0	0
Egyptian Government Irrigation Trust 4 % Certificates	200	0	0
Cape of Good Hope 3½% Inscribed Stock	200	0	0
Total	£2,643	9	2

Subscriptions, 1906.	£	s.	d.
March 7, Sinclair, Miss May	1	1	0
March 7, Forrest, G. W.	2	2	0
March 8, Simpson, W. J.	0	5	0
March 8, Browne, F. M.	0	5	0
April 12, Pryor, Francis	2	2	0

Digitized by Google

	£	s.	d.
June 15, Cuming, E. W. D.	1	1	0
June 15, Skrine, Mrs. J. H.	0	10	0
July , Brend, C. Cunninghame	0	5	0

Donations, 1906.

Jan. 2, Jacobs, W. W.	5	5	0
Jan. 6, Wilkins, W. H. (Legacy)	50	0	0
Jan. 10, Middlemas, Commander A. C.	0	10	0
Feb. 5, Roe, Mrs. Harcourt	0	5	0
Feb. 5, Yeats, Jack B.	0	10	0
Feb. 12, White, Mrs. Caroline	0	10	0
Feb. 13, Bolton, Miss Anna	0	5	0
Feb. 28, Weyman, Stanley	5	5	0
March 7, Hardy, Harold	0	10	0
March 12, Harvey, Mrs.	1	0	0
March 27, Williams, Mrs. E. L.	1	1	0
April 15, Caine, William	1	1	0
April 15, Steel, Mrs. F. A.	0	15	0
June 12, Oliphant, Captain Blair	3	0	0
June 12, B. S. G.	5	0	0
June 16, Behnke, Miss Kate E.	0	5	0
June 28, G. W. Caldicott	1	1	0
June 30, Grierson, G. A.	0	19	0
July 4, Hankin, St. John	1	1	0
July 14, Nisbet, Dr. J.	1	1	0
Sept. 17, Tuite, Hugh	0	10	0

COMMITTEE NOTES.

AT the last meeting of the committee before the vacation six members and associates were elected, bringing the total for the current year up to 130.

The question of Hungarian copyright was discussed. Although Great Britain has a Treaty with Austria Hungary the terms so far as Hungary is concerned are different from those which bind Austria and render it more difficult for British authors to obtain adequate protection. The committee have decided to obtain full information and hope to deal with the matter in the autumn. In the case which the committee took up on behalf of a composer mentioned in the July *Author*, they decided to put in an accountant to investigate the accounts.

The sale of books at cheap rates by *The Times* Book Club was again before the committee. The publishers and booksellers laid before them details of the steps they proposed to take in this matter, and the representatives of the booksellers—Mr. Hansen and Mr. Denny—attended the committee to explain the views of their association.

A case relating to a sum due on a collaboration agreement was considered by the committee who decided, if necessary, to take action in the matter.

The draft United States Copyright Bill which came to hand at the beginning of June was laid before the committee. This Bill will not be proceeded with in the United States until the late autumn, and in the meantime the sub-committee dealing with copyright will meet to consider its clauses.

In an agency case which was before the committee it was decided to put in an accountant in order to obtain the necessary vouchers referring to the transactions, as it had proved impossible for the secretary to obtain satisfactory answers to his enquiries for particulars.

The committee dealt with two or three other matters, and finally, the chairman was empowered to deal with cases of urgency during the vacation.

Cases.

SINCE the last issue of *The Author* two months have elapsed, and during that time, even in the slack months of the vacation, 31 cases have been placed in the secretary's hands for settlement. In one case for money and accounts, where the publisher had ignored the secretary's letters, the matter was placed in the hands of the society's solicitors, and judgment has been obtained. So far the judgment has not been satisfied, and the solicitors are proceeding further. Another case of accounts has some curious elements. A bankrupt publisher sold, through the liquidator, his rights under an agreement to another firm. The secretary made a demand for account; as the only answer he received was a denial of liability, this case has also been transferred to our solicitors. The new publishers refused to recognise the author's right to accounts and royalties, in the face of a letter from the liquidator in support of the author's claim. There have been five other cases of account, two of which have terminated satisfactorily; the other three are still in the course of settlement. Two or three disputes have arisen between author and agent, owing to the unsatisfactory and unbusinesslike conduct of the latter. One of these, dealing with a question in America, is still unsettled, and the others have been placed in the hands of the society's accountant. Two cases have arisen out of the interpretation of agreements between authors and publishers. One has been settled through the society's instrumentality; the other, referring to a United States publisher, is still in the course of negotiation.

An interesting question concerning the return of original letters placed in a publisher's hands has now come to a satisfactory conclusion. The

Digitized by Google

interest arose out of a conflict of evidence, the author asserting that the letters had not been returned to him, the publisher being equally emphatic that they had, and giving an approximate date on which he alleged they were posted. After considerable pressure, the publisher managed to find the documents in question and returned them. It is possible from this to gauge the value of evidence in a court of law. The secretary has handled six cases dealing with the return of MSS. In four of these the MSS have been returned; the remaining two are of recent date, but will, no doubt, be settled shortly. Twelve cases have arisen in which authors have demanded money due for work done. Of all those that come before the secretary for consideration claims for money are the most numerous. Four were against a magazine which is now in liquidation. It is feared there will be nothing for the contributors. The matter, however, is in the hands of the society's solicitors, who will prove the claims of the members involved if there appears to be any prospect of the payment of a dividend. Of the remaining cases, six have been settled; the money has been paid and forwarded to the members. One is still in the course of negotiation, and the last has been placed in the hands of the solicitors with a view to bringing the matter to an issue.

The last case refers to that difficult matter—the date of publication, where publication has been unduly delayed. There is no doubt that nothing is more vexing to an author, or more damaging, should he be bringing out a series of books, than the unreasonable delay in the publication of one book. In the hands of reliable publishers this delay very seldom occurs, but when it does occur the author is entitled to damages if it can be shown that the delay in publication has caused the author to lose a special market. It cannot too often be repeated that it is of vital importance to an author to have a date fixed in his agreement, on or before which the book should be published.

In addition to the cases which have already been stated to be in the hands of the society's solicitors, the chairman has sanctioned the taking of counsel's opinion in two matters, in order to decide the exact position of the authors concerned, before taking action.

The majority of the cases undecided when the last statement was placed before the members have now been closed. Two or three, however, still need settlement, but the delay has occurred owing to the negotiations being carried on in the United States and other distant countries. Arrangements, under these circumstances, must necessarily be slow.

July Elections.

Behnke, Mrs. K.	
Brend, Charles C.	6, Argyll Road, Kensington.
Platt, Mrs. J. E.	
Salter, Miss Mary	Romsdale, Cockington, Torquay.
Warren, Miss Kate, M.	32, Blandford Square, N.W.
Williams, R. Vaughan	13, Cheyne Walk, Chelsea, S.W.

BOOKS PUBLISHED BY MEMBERS OF THE SOCIETY.

(In the following list we do not propose to give more than the titles, prices, publishers, etc., of the books enumerated, with, in special cases, such particulars as may serve to explain the scope and purpose of the work. Members are requested to forward information which will enable the Editor to supply particulars.)

AGRICULTURE.

MODERN DAIRY FARMING: A PRACTICAL HANDBOOK ON THE MANAGEMENT OF THE MILCH COW AND THE PROFITABLE UTILIZATION OF MILK. By H. L. PUXLEY. 7½ × 5. 238 pp. Upcott Gill. 3*s.* 6*d.*

ARCHÆOLOGY.

EXCAVATIONS AT NIPPUR, BABYLONIAN EXPEDITION OF THE UNIVERSITY OF PENNSYLVANIA. Part I. With descriptive text by C. S. FISHER. 16½ × 11½. 30 plates. Philadelphia and London. Quaritch. 10*s.*

BOOKS FOR THE YOUNG.

SURVIVORS' TALES OF GREAT EVENTS. By WALTER WOOD. 8 × 5¼. 263 pp. Cassell. 3*s.* 6*d.*

CLIVE OF CLARE COLLEGE. By J. HARWOOD PANTING. 8 × 5¼. 352 pp. Warne. 3*s.* 6*d.*

BOOKS OF REFERENCE.

THE NEW GUIDE TO BRISTOL AND CLIFTON AND THE BRISTOL CHANNEL CIRCUIT. Edited by J. BAKER. 6½ × 4. 339 pp. Clifton: Baker. London: Simpkin.

EDUCATIONAL.

A NEW SHILLING ARITHMETIC. By C. PENDLEBURY AND F. E. ROBINSON. 6¾ × 4⅜. 176 pp. Bell. 1*s.* With Answers. 1*s.* 4*d.*

CHAUCER. THE NUN'S PRIEST'S TALE (THE CARMELITE CLASSICS). Edited by C. T. ONIONS. 6 × 4¾. 39 pp. H. Marshall. 3*d.*

THE WATER BABIES. By CHARLES KINGSLEY. (English School Texts). Edited by W. H. D. ROUSE, Li t. D. 6½ × 4½. 128 pp. Blackie. 6*d.*

THE NEW CODE (1906) OF REGULATIONS FOR PUBLIC ELEMENTARY SCHOOLS. With Schedules, Regulations, etc. By J. H. YOXALL and E. GRAY. Fourteenth year of issue. 8¼ × 5½. 418 pp. Educational Supply Association. 1*s.* n.

SECOND FRENCH BOOK. According to the "Direct" Method of Teaching Modern Languages. By D. MACKAY and F. J. CURTIS. Enlarged by D. MACKAY. Illustrated. 7¼ × 4¾. 288 pp. Whittaker. 1*s.* 6*d.* n.

Digitized by Google

BON RECORD: RECORDS AND REMINISCENCES OF ABERDEEN GRAMMAR SCHOOL FROM THE EARLIEST TIMES. By MANY WRITERS. Edited by H. F. MORLAND. SIMPSON, F.S.A. (Scot.). 10½ × 7½. 313 pp. Edinburgh: The Ballantyne Press. Aberdeen: Wyllie. 12*s*. 6*d*.

DRAMA.

KING ARTHUR PENDRAGON. By ARTHUR DILLON. 6½ × 5. 203 pp. Elkin Mathews. 4*s*. 6*d*. n.

ENGINEERING.

POLYPHASE CURRENTS. By A. STILL. 7½ × 5. 352 pp. Whittaker. 6*s*. n.

FICTION.

THE HOUSE OF SOULS. By ARTHUR MACHEN. 7¾ × 5. 314 pp. Grant Richards. 6*s*. n.

UNDER ONE FLAG. By RICHARD MARSH. 7¾ × 5. 312 pp. John Long. 6*s*.

THE HOUSE OVER THE WAY. By A. WILSON-BARRETT. 7¾ × 5¼. 320 pp. Ward Lock. 6*s*.

TRAITOR AND TRUE. By JOHN BLOUNDELLE BURTON. 7¾ × 5. 318 pp. John Long. 6*s*.

THE OTHER MRS. JACOBS. By MRS. CAMPBELL PRAED. Cheap Edition. 8¾ × 5¾. 126 pp. J. Long. 6*d*.

A. ROGUE'S TRAGEDY. By BERNARD CAPES. 7¾ × 5. 303 pp. Methuen. 6*s*.

BEYOND THE WALL. By J. H. YOXALL. 7½ × 5. 343 pp. Hutchinson. 6*s*.

A GIRL OF RESOURCE. By EYRE HUSSEY. 7¾ × 5¼. 340 pp. Longmans. 6*s*.

SUZANNE. By VALENTINA HAWTREY. 7½ × 5. 312 pp. Murray. 6*s*.

MAN AND MAID. By E. NESBIT. 7¾ × 5. 312 pp. Unwin. 6*s*.

THE TRIALS OF COMMANDER MCTURK. By C. J. CUTCLIFFE HYNE. 7½ × 5. 348 pp. Murray. 6*s*.

THE SOUL OF A WOMAN. By BARBARA GLYNN. Digby Long.

PROFIT AND LOSS. By JOHN OXENHAM. 7¾ × 5. 466 pp. Methuen. 6*s*.

THE QUEEN'S TRAGEDY. By ROBERT HUGH BENSON. 7½ × 4¾. 381 pp. Pitman. 6*s*.

PHŒBE OF THE WHITE FARM. By MAY CROMMELIN. 7¾ × 5. 310 pp. John Long. 6*s*.

THE FINANCIER. By J. B. HARRIS BURLAND. 7½ × 4¾. 320 pp. Greening. 6*s*.

UNCLE BERNAC. A MEMORY OF THE EMPIRE. By A. CONAN DOYLE (THE WATERLOO LIBRARY). 7½ × 4¾. 300 pp. Smith Elder. 3*s*. 6*d*.

MONA MACLEAN, MEDICAL STUDENT. By GRAHAM TRAVERS (MARGARET TODD, M.D.). Cheap Edition. 8¼ × 5¼. 188 pp. Blackwood. 6*d*.

WILHELMINA IN LONDON. By BARRY PAIN. 7¾ × 4¾. 199 pp. Long. 3*s*. 6*d*.

THE KINGDOM OF MAMMON. By VIOLET TWEEDALE. Cheap Edition. 8¾ × 5¾. 254 pp. John Long. 6*d*.

A SOVEREIGN REMEDY. By FLORA ANNIE STEEL. 7¾ × 5¼. 354 pp. Heinemann. 6*s*.

IN THE SERVICE OF LOVE. By RICHARD MARSH. 7½ × 5. 335 pp. Methuen. 6*s*.

THE GUARDED FLAME. By W. B. MAXWELL. 7¾ × 5. 361 pp. Methuen. 6*s*.

THE WOMAN'S VICTORY AND OTHER STORIES. By MAARTEN MAARTENS. 7½ × 5. 364 pp. Constable. 6*s*.

COLLUSION. By THOMAS COBB. 7½ × 5. 328 pp. Alston Rivers. 6*s*.

THE TREASURE OF HEAVEN. By MARIE CORELLI. Constable. 6*s*.

EVE'S DIARY. By MARK TWAIN. 8¼ × 5¼. 109 pp. Harper. 2*s*. n.

TALLY HO! By HELEN MATHERS. 7 × 5. 333 pp. Methuen. 6*s*.

DRINK. By HALL CAINE. 8¼ × 5¾. 112 pp. Newnes. 6*d*.

HOPE, MY WIFE. By L. G. MOBERLEY. 7¾ × 5. 288 pp. Ward Lock. 6*s*.

A WIDOW BY CHOICE. By CORALIE STANTON and HEATH HOSKEN 7½ × 5. 464 pp. Werner Laurie. 6*s*.

THE PATH OF GLORY. By GEORGES OHNET. Authorised Translation by F. ROTHWELL. 7¾ × 5. 328 pp. Chatto and Windus. 6*s*.

THE WICKHAMSES. By W. PETT RIDGE. 7¾ × 5. 343 pp. Methuen. 6*s*.

I KNOW A MAIDEN. By E. MARIA ALBANESI. 7¾ × 5. 356 pp. Methuen. 6*s*.

THE GREENSTONE. By ALAN ST. AUBYN. 7¾ × 5. 315 pp. J. Long. 6*s*.

THE CALL OF THE BLOOD. By ROBERT HICHENS. 7¾ × 5. 415 pp. Methuen. 6*s*.

THE PILLAR OF CLOUD. By FRANCIS GRIBBLE. 7½ × 5. 365 pp. Chapman and Hall. 6*s*.

BENITA. An African Romance. By H. RIDER HAGGARD. 7¾ × 5. 344 pp. Cassell. 6*s*.

THE HOUSE OF ISLAM. By MARMADUKE PICKTHALL. 7¾ × 5. 330 pp. Methuen. 6*s*.

THE COMEDY OF AGE. By DESMOND COKE. 7½ × 5. 312 pp. Chapman and Hall. 6*s*.

THE OLD HOUSE AT THE CORNER. By FLORENCE WARDEN. 7½ × 5. 316 pp. Chatto and Windus. 3*s*. 6*d*.

THE YOUNGEST MISS MOWBRAY. By B. M. CROKER. 8 × 5. 316 pp. Hurst and Blackett. 6*s*.

A MORGANATIC MARRIAGE. By CARLTON DAWE. 7¾ × 5. 335 pp. Hutchinson. 6*s*.

LOVE IS LOVE. Tales and Episodes. By J. CASSIDY. 7¾ × 5. 253 pp. Peckham. Cooper.

PRISONERS. By MARY CHOLMONDELEY. 6¾ × 5. 342 pp. Hutchinson. 6*s*.

THE CUCKOO. By HAMILTON DRUMMOND. 7½ × 5. 303 pp. White. 6*s*.

FISHERMAN'S GAT. By E. NOBLE. 7¾ × 5. 355 pp. Blackwood. 6*s*.

THE TEA PLANTER. By F. E. PENNY. 7½ × 5. 374 pp. Chatto and Windus. 6*s*.

THE PORTALS OF LOVE. By VIOLET TWEEDALE. 7½ × 5. 382 pp. John Long. 6*s*.

THE CAR OF DESTINY AND ITS ERRAND IN SPAIN. By C. N. and A. M. WILLIAMSON. 7¾ × 5. 450 pp. Methuen. 6*s*.

KNIGHTHOOD'S FLOWER. By J. BLOUNDELLE BURTON. 8 × 5. 354 pp. Hurst and Blackett. 6*s*.

THE PRIVATE WAR. By L. J. VANCE. 7¾ × 5. 370 pp. Grant Richards. 6*s*.

THE POACHER'S WIFE. By EDEN PHILLPOTTS. 7¾ × 5. 309 pp. Methuen. 6*s*.

LISTENER'S LURE. AN OBLIQUE NARRATION. By E. V. LUCAS. 7¾ × 5. 286 pp. Methuen. 6*s*.

NO FRIEND LIKE A SISTER. By ROSA N. CAREY. 7¾ × 5¼. 444 pp. Macmillan. 6*s*.

THE QUEEN OF SWORDS. By J. KEATING. 7¼ × 5. 293 pp. Chapman and Hall. 6*s*.

THE PATRIOTS. By FRED WHISHAW. 7½ × 5. 316 pp. Digby Long. 6*s*.

A RUSSIAN COWARD. By FRED WHISHAW. 7½ × 5. 266 pp. Werner Laurie. 6*s*.

LADY FITZMAURICE'S HUSBAND. By ARABELLA KENEALY. 7½ × 5. 349 pp. Chapman and Hall. 6*s*.

A LOST LEADER. By E. PHILLIPS OPPENHEIM. 7¾ × 5. 319 pp. Ward Lock. 6*s*.

HAZEL OF HAZELDEAN. By MRS. FRED REYNOLDS. 8 × 5. 333 pp. Hurst and Blackett. 6*s*.

THE PRIVATE DETECTIVE. By ROBERT MACHRAY. 7¾ × 5. 312 pp. Chatto and Windus. 6*s*.

Digitized by Google

TESS OF THE D'URBERVILLES (MACMILLAN'S POCKET HARDY. The Wessex Novels. Vol. I.). 7 × 4½. 519 pp. Macmillan. 2*s.* 6*d.* n.

HISTORICAL.

A SHORT HISTORY OF THE SCOTTISH HIGHLANDS AND ISLES. By W. C. MACKENZIE, F.S.A. (Scot). 7¾ × 5. 389 pp. Gardner, Paisley. 5*s.* n.

HISTORY.

GERMANY. By S. BARING GOULD. With the collaboration of A. GILMAN. Seventh Edition, Revised and Enlarged. 8 × 5¼. 447 pp. Unwin. 5*s.*

LAW.

A DIGEST OF THE LAW OF COPYRIGHT. By E. J. MACGILLIVRAY. 8¾ × 5¼. 92 pp. Butterworth.

PRINCIPLES OF THE ENGLISH LAW OF CONTRACT, AND OF AGENCY IN ITS RELATION TO CONTRACT By SIR WM. R. ANSON. Eleventh Edition. Revised. 9 × 5¾. Frowde. 10*s.* 6*d.*

LITERARY.

THE MEREDITH POCKET BOOK. 5¼ × 3½. 167 pp. Constable. 1*s.* n.

FROM ST. FRANCIS TO DANTE. By G. G. COULTON. 8½ × 5½. 364 pp. Nutt. 10*s.* 6*d.*

NOTES AND ADDITIONS TO THE CENSUS OF COPIES OF THE SHAKESPEARE FIRST FOLIO. By SIDNEY LEE. Frowde. 2*s.* n.

THE BOOK OF SIMPLE DELIGHTS. By W. RAYMOND. 7¾ × 5¼. 275 pp. Hodder and Stoughton. 6*s.*

LETTERS TO A DAUGHTER. By HUBERT BLAND. 7½ × 5. 198 pp. Werner Laurie. 3*s.* 6*d.* n.

MEN, WOMEN AND BOOKS. By THE RIGHT HONOURABLE AUGUSTINE BIRRELL. 8 × 5½. 110 pp. Hodder and Stoughton. 6*d.*

HINTS TO YOUNG AUTHORS. By E. H. LACON WATSON, Second Edition (With Prefatory Note). 7¼ × 5. 172 pp. Brown Langham. 2*s.* n.

MILITARY.

THE SOCIAL STATUS OF THE SOLDIER IN CONNECTION WITH RECRUITING. By MAJOR ARTHUR HAGGARD. 7½ × 5. 55 pp. *United Service Gazette.* 6*d.* n.

THE MILITARY LAW EXAMINER. By LIEUT.-COLONEL SISSON C. PRATT. Sixth Revised Edition. 7¼ × 5. 288 pp. 4*s.* 6*d.* n.

MISCELLANEOUS.

L'ENTENTE CORDIALE (MORE OR LESS) A LITTLE MILD ABUSE. By RAYMOND NEEDHAM. 7½ × 5. 284 pp. Everett. 3*s.* 6*d.*

ORIENTAL.

LINGUISTIC SURVEY OF INDIA. Vol. VII. INDO-ANJAN FAMILY. SOUTHERN GROUP SPECIMENS OF THE MARATHI LANGUAGE. Compiled and Edited by G. A. GRIERSON, C.I.E., Ph. D. 14¼ × 10½. 409 pp. Calcutta: Government Printing Office.

PAMPHLETS.

THE PROBLEM OF SPELLING REFORM. By THE REV. PROFESSOR W. W. SKEAT. Frowde. 1*s.* n.

PHILOSOPHY.

RECONNOITRES IN REASON AND THE TABLE BOOK. By NORMAN ALLISTON. 7¾ × 5¼. 280 pp. Kegan Paul. 5*s.* n.

POETRY.

POEMS. By HAROLD MONRO. 6½ × 5¼. 63 pp. Mathews. 1*s.* n.

THE DAWN IN BRITAIN. By C. M. DOUGHTY. Vols. III. and IV. 7½ × 5. 239 and 230 pp. Duckworth. 9*s.* n.

HOLIDAY AND OTHER POEMS. By JOHN DAVIDSON. 6¾ × 4½. 156 pp. E. Grant Richards. 3*s.* 6*d.* n.

CHARLOTTE CORDAY IN PRISON. By G. H. R. DABBS, M.D. 5¼ × 4. 68 pp. Deacon. 2*s.* 6*d.*

POLITICAL.

THE DEFENCELESS ISLAND. By L. COPE CORNFORD. 7½ × 4¾. 239 pp. E. Grant Richards.

POLITICS.

BARODA ADMINISTRATION REPORT, 1904-5. Compiled by ROMESH C. DUTT, C.I.E. 8½ × 5½. 321 pp. Bombay: The British India Printing Works.

REPRINTS.

CICERO'S BOOKS OF FRIENDSHIP, OLD AGE, AND SCIPIO'S DREAM. Edited by W. H. D. ROUSE. 217 pp. De La More Press. 2*s.* 6*d.* n.

THE WORKS OF JOHN RUSKIN. Edited by E. T. COOK and ALEXANDER WEDDERBURN. 10 × 6¼. 569 pp. Allen.

MARY WOLLSTONECRAFT'S ORIGINAL STORIES. With five Illustrations. By WILLIAM BLAKE. With an Introduction by E. V. LUCAS. 6¾ × 4½. 88 pp. Froude. 2*s.* 6*d.* n.

AN ANTHOLOGY OF HUMOROUS VERSE. Edited by T. A. COOK. 343 pp. 6¾ × 6¼. Hutchinson 10*d.* n.

THE ASCENT OF MAN. By H. Drummond. 8½ × 5½. 155 pp. Hodder and Stoughton. 6*d.*

SOCIAL.

LONDON BY NIGHT. By GEO. R. SIMS. 7 × 5. 68 pp. Greening. 6*d.*

SPORT.

GREAT BOWLERS AND FIELDERS: THEIR METHODS AT A GLANCE. By G. W. BELDAM and C. B. FRY. 9 × 5¾. 547 pp. Macmillan. 21*s.* n.

THE SCIENCE OF DRY FLY FISHING. By F. G. SHAW. 9¼ × 7¼. Bradbury, Agnew. 3*s.* 6*d.* n.

TOPOGRAPHY.

WARWICKSHIRE. Painted by F. WHITEHEAD. Described by CLIVE HOLLAND. 9¼ × 6¼. 364 pp. Black. 20*s.* n.

DARTMOOR AND IT'S SURROUNDINGS. By BEATRIX F. CRESSWELL. 4th Edition. 7 × 5. 119 pp. The Homeland Association. 2*s.* n.

MEMORIALS OF OLD WILTSHIRE. Edited by ALICE DRYDEN. 8¾ × 6. 267 pp. Bemrose. 15*s.* n.

A WANDERER IN LONDON. By E. V. LUCAS. 7¾ × 5. 305 pp. Methuen. 6*s.*

CARTHAGE AND TUNIS. By DOUGLAS SLADEN. Two Vols. 663 pp. Hutchinson. 24*s.* n.

SURREY. Painted by Sutton Palmer. Described by A. R HOPE MONCRIEFF. 9 × 6½. 252 pp. Black. 20*s.* n.

THEOLOGY.

"THE KINGS OF THE EAST" AND THE GREAT DAY OF JEZREEL. By COL. GARNIER. 8½ × 5½. 90 pp. Banks. 1*s.* n.

THE MYTHOLOGY OF ANCIENT BRITAIN AND IRELAND. By C. SQUIRE. 7 × 4¾. 80 pp. Constable. 1*s.* n.

THE RELIGION OF A PLAIN MAN. By FATHER ROBERT HUGH BENSON. 7½ × 5. 164 pp. Burns and Oates. 2*s.* 6*d.* n.

CHURCHMANSHIP AND LABOUR. Sermons on social subjects preached at St. Stephen's Church, Walbrook. Compiled by the REV. W. HENRY HUNT. 7½ × 5. 272 pp. Skeffington. 3*s.* 6*d.* n.

TRAVEL.

AFGHANISTAN. By ANGUS HAMILTON, F.G.S. 9 × 6. 562 pp. Heinemann. 25*s.* n.

A BOOK OF THE RHINE: FROM CLEVE TO MAINZ. By S. BARING GOULD. 7¾ × 5. 345 pp. Methuen. 6*s.*

Digitized by Google

LITERARY, DRAMATIC, AND MUSICAL NOTES.

MR. ARTHUR À BECKETT, who was re-elected for the fifth consecutive time Honorary Treasurer of the Institute of Journalists at their recent Conference in Dublin, is engaged upon a book entitled "Recollections of a Humourist." It will be published in the spring by Sir Isaac Pitman & Sons, Limited.

We have received the tenth issue of "The Mountain Club Annual," the organ of the Mountain Club, Cape Town. The annual, which is edited by Mr. Sydney Yorke Ford, contains, in addition to the report of the club, various articles of interest to mountain climbers. The editor contributes two articles, one dealing with Great Winterberg, and the other describing two ascents of Simonsberg.

Mr. Harold Monro has published a volume of poems, which Mr. Elkin Mathews has included in his "Vigo Cabinet Series." The price of the volume, which contains sixty-four pages, is 1*s*.

"Ancient Tyre and Modern England," a book published by Mr. Elliot Stock, has been written with the object of pointing out the analogies which exist between Ancient Tyre and Modern England. The introduction affirms the principle, deduced from Scripture, that ancient countries, cities or persons may have a prophetic and modern application. Among the features of Ancient Tyre which apply to England are antiquity, monarchy, maritime situation, commerce, colonies, wealth. The volume, which is illustrated, is published at 7*s*. 6*d*. nett.

"The Last Days of Eugène Rodet," by A. K. P. Wingate, records the experiments of a doctor in proof of a scientific theory, and shows how one of these experiments terminated fatally, the victim being the discoverer of the theory. It is published at the price of 7*d*. nett.

Mr. Werner Laurie has just issued Mr. Fred Whishaw's new novel, "A Russian Coward," which depicts Russian barrack life, and the corruption of the grand dukes and army contractors.

Messrs. Whittaker & Co. published at the end of August a volume entitled "Polyphase Currents," from the pen of Mr. Alfred Still. In dealing with his subject the author has adopted a non-mechanical method. The introductory chapters are written in order to explain the use of vectors in solving alternating-current problems, and also for drawing attention to the chief points of difference between alternating and continuous-currents of electricity. His aim has been to enable any student or engineer with a fair knowledge of continuous-current working, to obtain a thorough grounding in the principles underlying polyphase working, provided he will take the trouble to master the contents of the first two chapters.

Mr. Charles Cowen has written, and the *Cape Times*, Ltd., has published, a pamphlet entitled "Railway Development." In this work the author emphasises the need for a more efficient railway service at the Cape, and indicates the financial loss which the Government suffers owing to the absence of such a service.

Messrs. Joseph Williams, Ltd., have published, at the price of 6*d*. nett each, two duologues by Edith Wheeler, entitled respectively "A Nice Little Supper," and "Misfits or Muddlewits." The former piece shows how the happiness of a newly married pair was almost spoilt owing to the husband taking a coat belonging to an acquaintance in mistake for his own. The second piece depicts the predicament of a girl who enters the "Muddlewits School of Languages" under the impression that it is the "Misfits School of Dressmaking."

Miss Marie Corelli's new novel, "The Treasure of Heaven," was published by Messrs. Constable & Co. at the end of July. One of the features of the volume is the portrait of the author which it contains. The character of the work is indicated by its sub-title, "A Romance of Riches."

Messrs. J. M. Dent & Co. are publishing this month a volume of essays from the pen of Mr. Arthur Ricketts. The subject of the essays is the literary vagabond. In his introduction to the subject the writer compares English, French and Russian "vagabond" writers, and selects seven writers for detailed criticism. These writers are Hazlitt, De Quincey, Thoreau, George Borrow, R. L. Stevenson, Richard Jefferies and Walt Whitman. The title of the volume is "The Vagabond in Literature."

Mr. Pett Ridge's new novel, "The Wickhamses," was published in August by Messrs. Methuen & Co. The family denoted by the title—a father, his boy, and three daughters—comes to London in the early eighties. The story of the progress of the various members of the family is told, and the book contains descriptions of folk and places in London at a time when they were younger by a score of years than they are to-day.

"The Social Status of the Soldier in connection with Recruiting" is a useful pamphlet published by Major Arthur Haggard at the price of 6*d*. from the *United Service Gazette* office. He has treated the subject under the headings: "The System of Recruiting," "Barrack Life," "Discipline, Military Restraint outside Barracks." "Barrack Life" is again subdivided into such subjects as Sanitary Arrangements, Canteen, Guard Room, etc. As

Digitized by Google

Secretary of the Union Jack Club Major Haggard writes with considerable insight into the requirements of the soldier and the details of the case.

"A Widow by Choice," by Coralie Stanton and Heath Hosken, was published about the middle of August at the price of 6s. by Mr. Werner Laurie. The book deals with the self-sacrifice of the heroine, who, for the sake of her husband, commits what at the time appears to her to be a most unselfish action. This, however, involves the main characters of the story in complications. It must be left to the readers of the book to discover how these complications are unravelled.

Mr. Wilkinson Sherren has severed his connection with the Authors' Advisory Bureau, 20, Buckingham Street, West Strand, W.C., which is now wholly conducted by Mr. Gordon Richards.

Mrs. John H. Skrine's forthcoming book, "The House of the Luck," is a "story of the seen and unseen," telling of a sick child's days in an old English house and garden, but intended for "all children under ninety," rather than for the technically young. It is published by Smith, Elder, & Co.

Mr. John Grant, of Edinburgh, announces that he is about to issue a new edition of Mr. H. G. Keene's "History of India," in two volumes. The work is thoroughly revised and continued to the close of Lord Elgin's Administration, the author apparently considering Lord Curzon's to be too near and too full of burning questions to admit of present historical treatment. During a long residence in the country Mr. Keene brought out several local handbooks and a "History of the Fall of the Mogul Empire," which reached a third edition. Since his return to England he has served as an assistant examiner, and has also lectured for the Oxford University Extension, besides editing the "Oriental Biographical Dictionary," writing several important articles for the "Dictionary of National Biography" and contributing a volume to the "Rulers of India" series published at the University Press.

Mr. H. A. Vachell has just finished the revision of a novel which will appear serially in *The Idler* under the title "Her Son." Mr. Vachell is at present engaged on a colour book on Brittany, in addition to a play.

Mr. Charles Marriott has just passed the proofs of a volume of short stories entitled "Women and the West," which Mr. Eveleigh Nash will publish this autumn. With the exception of one, the stories have appeared in various periodicals during the last five years.

The same writer has recently finished a long novel entitled "The Remnant," which Mr. Nash will publish in the spring of 1907. The heroine of the story, the daughter of a wealthy, self-made man, awakening to the evil consequence of her father's ambition and love of power, leaves home to begin life on a simpler basis with the man she has learnt to love. The scene of the story is laid in Cornwall.

Mr. C. J. Cutliffe Hyne is at present engaged in finishing a long novel entitled "Kate Meredith, Merchant," of which the action takes place almost entirely in West Africa. It will run as a serial in the United States, Canada, Australasia, Germany, and other foreign countries. In Great Britain it will appear first in the *London Magazine*.

Miss Elizabeth Robins has just completed a long novel which will run serially through the *Century Magazine* at the beginning of the year. The title of the story is "Come and Find Me."

The same writer is also engaged on a book of Esquimaux fairy tales, which she has nearly finished.

"The Ark of the Curse," a new romance by K. L. Montgomery, author of "The Cardinal's Pawn," "Major Weir," etc., will be published in November by Messrs. Hurst and Blackett. The story is placed among the Pagots, the cursed people of the Pyrenees, in the sixteenth century.

Mr. Walter Del Mar, author of "Around the World through Japan" and "India of To-day," is about to publish with Messrs. Black another travel book entitled "The Romantic East." It describes a tour in Burma, whose romance is to be found in its people, who are the least spoiled of all Oriental races by contact with the West; in Kashmir, whose romance lies in the country itself; and in Assam, whose romance is a purely commercial one connected with the tea industry. Mr. Del Mar recommends those who intend to travel in these countries to mature their plans in the present, for now is the time to visit Burma and Kashmir before the character of the Burmese people is changed by the steady influx of alien immigrants, and before the amenities of the Kashmir Valley are endangered by the new railway.

Mr. Francis Gribble's new story, "The Pillar of Cloud," has for its theme the revolt of women workers who earn their living "genteelly" and live in the boarding-houses maintained for them against the tedium of their lives. The book is published by Messrs. Chapman and Hall.

The publishers of Mr. Gribble's book have also issued another six-shilling novel by Mr. Desmond Coke, author of "The Bending of a Twig." His new story finds its interest in human nature at Oxford, for it is a study of the relationship between dons and undergraduates; or, rather, the difficulty of finding any common ground between them.

Mrs. W. B. Maxwell is engaged upon a series of

Digitized by Google

short stories which are to appear in the *World and His Wife*. This journal will also publish serially Mr. Maxwell's next long novel.

Mr. Eden Phillpotts' new novel, "The Poacher's Wife," published by Messrs. Methuen & Co. last month, is a story of love and adventure, and narrates the manner in which a newly-married girl, in the face of cruel dangers, succeeds in righting her husband from the charge of murder which his rival had skilfully fixed upon him.

"Benita" is the title of a new romance by Mr. H. Rider Haggard, published by Messrs. Cassell in September. Benita is the heroine of the story, which tells of her trials and sufferings at the hands of an unscrupulous admirer, her hypnotic experience, and her curious discovery of hidden treasure.

Mrs. Baillie Reynolds is now engaged upon a novel which Messrs. Hutchinson & Co. will publish at the end of this year or the beginning of next. She has also written a serial for Messrs. Mowbray, which will run in their periodical *The Sign* throughout 1907. Mrs. Baillie Reynolds' last book, "Thalassa," published in June, has already run through several editions.

A novel, published some time ago by Mrs. Stevenson, a Yorkshire writer, entitled, "A Maid of the Moor," is being re-issued, and is now solely in the hands of Messrs. W. H. Smith & Son, of the railway bookstalls. In her native county Mrs. Stevenson is not only a novelist, but a writer of descriptive, historical, and botanical articles, and she has lately been engaged on some matters of antiquarian interest for a book by different authors on the neighbourhood of Ripon. The scene of "A Maid of the Moor" is laid at Brimham Rocks and Pateley Bridge, localities well known to Harrogate visitors.

Mr. Werner Laurie is publishing shortly a shilling edition of "The Night Side of London," by Mr. R. Machray. The book contains nearly one hundred illustrations, drawn by Mr. Tom Browne, R.I. The subjects dealt with include: Piccadilly Circus; In the Streets; In Society; Not In Society; An East End Music Hall; Earl's Court; The Masked Ball; The Shilling Hop; Club Life; A Saturday Night with the Savages; With the Eccentrics; La vie de Boheme; A Night Club; The National Sporting Club; A School for Neophytes; The Hoppers' Saturday Night, etc., etc.

Mrs. Alec Tweedie's last book, "The Maker of Modern Mexico, Porfirio Diaz," which was published in England by Hurst and Blackett, and in America by the John Lane Co., has been translated into German by Fraulein Berta Saworra, and will be published in October by the *Behr's Verlag* in Berlin. Fraulein Saworra, who has already translated several English authors into German, is a member of the German Lyceum Club, and Mrs. Alec Tweedie is one of the original members, and on the first committee of the London Lyceum.

"The Green Stone," by Alan St. Aubyn, published by Mr. John Long, is a story which opens on the last night of the University life of a *coterie* of Oxford students. Three of the students are important characters in the tale, and the father of one of them—the moving spirit in various companies, which ultimately collapse like a pack of cards—with his belief in the efficacies of the green stone, form its chief factor.

We have received from Messrs. Macmillan & Co. their announcements for the Autumn season, and extract from their list the following particulars of the forthcoming work of members of the Society:—

Mr. Frederic Harrison's volume, "Memories and Thoughts," contains various articles which have appeared in America, and in journals and reviews in England, during the last ten or twenty years. The author has arranged in order some reminiscences of famous men and women he has known, the great books he has studied, and his memories of nature and art.

Mr. J. A. Fuller Maitland continues his work on "Grove's Dictionary of Music and Musicians," to which we have referred in previous issues of *The Author*, and has now completed Vol. III.

In preparing a new edition of "The Diary of John Evelyn," Mr. Austin Dobson has availed himself of a large amount of information which has accumulated since Forster's last edition was published in 1857. He has also added a large number of new notes, and has carefully revised those of earlier editors. The illustrations consist of photogravure portraits, and a number of carefully selected views, maps and plans, mostly from contemporary sources.

"The Pagan Races of the Malay Peninsula" is the title of a work in two volumes, by the Rev. Prof. Skeat and Mr. Charles Otto Blagden. The volumes embody the substance of older records of these tribes (so far as they are of permanent value), but include a great mass of new matter. They contain chapters on the race, language, and religion, the arts, weapons and implements, habitations, food, hunting, agriculture, and social organisations of these races, as well as their dealings with other races; their music, their ceremonies at births, marriages, and funerals; and their beliefs and folklore generally.

"Puck of Pook's Hill," by Mr. Rudyard Kipling, is a collection of tales which tell how, when, and why all the fairies departed from these shores except Puck, "the Oldest Old Thing in England." Each story is prefaced by a poem, and the work

Digitized by Google

contains twenty full page illustrations by Mr. H. R. Millar.

Mrs. Frankau is represented by a volume entitled "Eighteenth Century Colour Prints," an essay on certain stipple engravers and their work in colour. The essay traces the early history of engraving, and the gradual emergence of the craving for colour. It is not so much a record of dates and facts relating to technical processes as a human chronicle of the workers in the long chain of gradual achievement, up to its culmination under Bartolozzi.

Mr. F. Marion Crawford's new novel, "A Lady of Rome," is a story of modern Roman society, and is concerned with the fate of Contessa di Montalto, who was changed by her marriage from a bright and fearless girl to a woman in a state of continual terror, and in perpetual dread of a terrible catastrophe.

A combination of jealousy and love provide the plot of Mr. A. T. Sheppard's novel, "Running Horse Inn." The story depicts English life in the days of George IV.

"The Enemy's Camp," by Hugh Sheringham and Nevill Meakin, is a story of a party of young men who have gone down to a quiet English river to live the simple life on a house-boat for their summer holiday, and who have made a solemn pact to eschew all social delights, to wear old clothes, and to return as nearly as may be to the condition of primitive man. The complications that result from the proximity of "The Enemy's Camp," pitched by a neighbouring back-water, with inhabitants who are young, fair, and feminine, give rise to many amusing situations. It is a book for those who love laughter and appreciate the open air.

Miss Carey's novel, "No Friend like a Sister," is the record of the lives of a family of three sisters and a brother.

Mr. Stephen Gwynn writes on "The Fair Hills of Ireland," his book being the record of a pilgrimage to historic and beautiful places in Ireland, so arranged as to give an idea not only of their physical aspect to-day, but also of the history for which they stand. The chapters are arranged so as to suggest a continuous idea of Irish life, from the pre-historic period illustrated by cyclopean monuments down to the full development of purely Irish civilisation, which is typified by the buildings at Cashel. Seats of ancient sovereignty like Tara, or of ancient art and learning, like Clonmacnoise, are described so as to show what the observer can find to see there to-day, and what the student can learn from native Irish poetry and annals regarding them.

"Race Culture; or, Race Suicide?" is the title of a work by Dr. Robert R. Rentoul (Liverpool), which the Walter Scott Publishing Co., Ltd., London and New York, are issuing in October. The author states that the work is "a plea for the unborn," and the giving of more attention to the begetting of a healthy race. It is written for medical and non-medical thinkers; and the causes of degeneracy are discussed in twenty-one chapters, while suggestions are made for the prevention of an increase of degeneracy.

We learn that the "New Age" has recently changed hands, and that a strong staff has been got together to develop the paper further as a democratic and literary weekly. A new story by Mr. Wilkinson Sherren, author of "The Wessex of Romance," and "A Rustic Dreamer," is about to run serially in the "New Age." Its title is "The God Driven."

Mrs. Harvey, writing under the pen-name of "Irene Osgood," is the authoress of a novel entitled "To a Nun Confess'd," which is published by Messrs. Sisley, Ltd. The book is being translated into French by Monsieur Jean-Joseph Renaud, and arrangements have been made for a German translation.

"To a Nun Confess'd" is the story of a woman's love, and of her sufferings. The story plays itself in London, Paris, and on the Riviera. Some of the chapters are devoted to description of sport in the Rockies. Mrs. Harvey was a great sportswoman, and her home, Guilsborough Hall, is decorated with trophies of the chase.

"Bon Record" is the title of a work containing the Records and Reminiscences of Aberdeen Grammar School from the earliest times, by many writers. It is edited by Mr. H. F. Morland Simpson, M.A., F.S.A. (Scot.), Rector, and has been published in commemoration of the thirteenth jubilee of the school. The publishers in Edinburgh are the Ballantyne Press, and in Aberdeen, Messrs. D. Wyllie & Son.

Derek Vane's new serial story, "The Idol of White Fire," started in the *Daily Mirror* on September 22nd. This writer has also recently contributed short stories to *Black and White*, the *Royal Magazine*, and the *Manchester Chronicle*.

"Love Letters that Caused a Divorce" is a book by May Aldington, the plot of which is gradually unfolded by means of a series of letters. Messrs. Sisley's, Ltd., are the publishers.

"King Arthur Pendragon" is the title of Mr. Arthur Dillon's new play, the tragic fable of which follows Malory closely. There are also in it passages derived from the "Arthur's Knighting" of Dr. Sebastian Evans. Mr. Elkin Mathews is the publisher.

Mr. Zangwill's new comedy, "Nurse Marjorie," is due at the Liberty Theatre, New York, on the

Digitized by Google

8th of this month, with Miss Eleanor Robson in the title-*rôle*.

Mrs. De La Pasture's comedy, "Peter's Mother," produced at Wyndham's Theatre on September 12th, shows how a gentle young mother is tyrannised, first, by a pompous husband; and, secondly, by a good-hearted, though selfish son. The caste includes Miss Marion Terry, Mr. A. E. Matthews, Miss Hilda Trevelyan, and Mr. Fred Kerr.

Captain Robert Marshall's one act play, "A Wire Entanglement," produced at the Comedy Theatre, on September 22nd, deals with a misunderstanding arising out of a journalist's attempt to conduct his business and love-making by means of the telephone. The chief characters were interpreted by Mr. Graham Browne and Miss Sarah Brooke.

Mr. Hall Caine's new play, "The Bondman," was produced at the Theatre Royal, Drury Lane, on the 20th of September. The main theme of the play, which is intended to illustrate the conflict of the pagan ideal of vengeance with the Christian ideal of love, is the love of two brothers for the same girl. The narrative deals with the series of events which culminate in one of the brothers giving up the girl for the other. The cast includes Mrs. Patrick Campbell, Mr. Frank Cooper, and Mr. Henry Ainley.

We have received a report issued by "The Pioneers," a society for producing original plays. The object of this society is to discover new dramatic talent, and to give special consideration to the work of the unacted dramatist. During its first season it produced five plays, two of which were subsequently accepted by West-End managements. The annual subscription of one guinea secures two tickets for every production of the Pioneers. Full particulars and forms of membership can be obtained of the General Manager, at the offices, 1, Trafalgar Buildings, Northumberland Avenue, W.C.

PARIS NOTES.

M. ALBERT SOREL, member of the French Academy, whose death is so great a loss to the literary world, was known chiefly to the general public as a great historian, and his most celebrated book is, perhaps, "L'Europe et la Révolution française." Under the Empire he occupied a diplomatic post, and later on he lectured on "L'Histoire Diplomatique" to the École libre des Sciences politiques. He was appointed Secretary to the Senate in 1876, Member of the Academy of Moral and Political Science in 1889, and in 1893 he was elected to Taine's chair at the French Academy. Only a few months ago the Osiris Prize of 100,000 francs was awarded to him by the five academies of the Institute of France. In an admirable article on Albert Sorel by the Vicomte de Vogüé we are told that he was a master in all the arts. "Un maître selon l'ancienne discipline, l'honnête homme qui ne se pique de rien, qui achève à la perfection tout ce qu'il entreprend. Diplomatie, politique, histoire, critique littéraire, poésie, musique, il excellait dans toutes ces parties. . . ."

"Les Disenchantées" is the title of Pierre Loti's latest novel, a most delicate and subtle psychological study. A recent incident has made the book seem more real to French readers than it might otherwise have appeared to the uninitiated. Only two or three months ago two young Turkish women escaped from their harems, and, after numerous exciting episodes, reached Europe in safety. One of these women then wrote several long articles, which were published in the *Figaro*. In these articles she explained the difficulties and sufferings of the modern Turkish woman of good position. She is usually educated by Europeans, taught several languages, and allowed to read European novels. She compares her lot with that of women who have their individual freedom, and is dissatisfied. The articles were read with great interest in France, and much sympathy was felt with the two young women who had risked their lives for the sake of obtaining their liberty. Pierre Loti's book has just appeared at the right moment. It is the story of a French novelist and three young Turkish women who have read and admired his books. They know that his sympathies are with the Orient, and they decide to write to him and explain their state of mind. He gradually becomes their confidant, and finally, with a great deal of stratagem, interviews are arranged. The letters which these women write enable us to follow the workings of the complex mind and heart of the Oriental woman. Just as interesting, too, is the psychological study of the novelist in whom the young women confide. When he receives the first letter from Djénane, he is just feeling "l'irrémédiable souffrance de s'être éparpillé chez tous les peuples, d'avoir été un nomade sur toute la terre, s'attachant ça et là par le cœur." The whole volume, from the first chapter to the last, is most delicately written, and in the incomparable style of the author of "Aziyadé" and "Ramuntcho."

"L'Ile Inconnue," by Pierre de Coulevain, appears to be having the same success as "Sur la Branche," this author's last novel. It can scarcely be called a work of fiction, for it is a study of life, and every line of it has been lived. In 1843 Chateaubriand wrote to Madame Récamier from England as follows:—"Paris and London are two foreign worlds which do not know each other." Pierre de Coulevain has undertaken, perhaps better than any

Digitized by Google

author, English or French, to pierce through the fog of the "unknown Isle," and tell French-speaking people what is to be found in England. The book has taken two years to write, but it is the result of a lifetime's observation. It is written for the French, and will perhaps give them a truer explanation of much that is incomprehensible to them in the English than they have ever yet had. As the author's system is that of comparison, there is quite as much for the English to learn about the French, and about themselves, too, for that matter, as for their neighbours on the other side of the Channel. The book is written in a different spirit from that in which such works are frequently undertaken. One feels that the author loves both countries dearly, and is more than willing to give each one its due, to extol its qualities, and to explain, by way of excusing, its faults. It is with regret that Pierre de Coulevain lays down the pen. "Whilst writing the book," the author says on the last page, "the two great nations have appeared before me as they really are, as two units of combat and progress in universal life, as two units of combat in the hands of God. I have seen them struggling and working, not for themselves, but for the divine work of which they are a part. I have seen the psychical currents which unite them, the incessant interchange of their forces, the far-reaching and yet different radiations from their different souls. The sight has been a fine one, and I leave it regretfully."

In a book entitled "Vers la Joie, Ames païennes Ames chrétiennes," Madame Lucie Félix-Faure Goyau gives us a series of studies which she dedicates as her "humble offering to despised virtues." In an introduction of some forty pages we have the *raison d'être* of the book. The first chapter is entitled "Les Tristesses de l'âme païenne: L'Ame d'Hellas et ses dieux; Regard des poètes sur la vie; Figures douloureuses Rêves de Philosophes; Les Lécythes blancs; Epitaphes antiques; Désenchantement de l'Ame latine; Marc Aurèle et Hypatie chez les contemporains; Aube chrétienne; De Platon à Dante." The second chapter is an extremely interesting article on Christina Rossetti, and is entitled "La Nostalgie d'une conscience exilée." In the third chapter, as an example of "La Sérénité sous le clocher," we have a study of Eugénie de Guérin; and in the fourth chapter "La Joie ardente: Sainte Cathérine de Sienne."

The whole book is cleverly worked out, showing the evolution from the stoicism of the pagans to the joyfulness of a Saint François d'Assise, and a Sante Cathérine de Sienne.

Numerous other examples are given, and the author's absolutely thorough knowledge of the subjects studied is very evident. To many English readers some of the subjects will be untrodden ground.

Among recent novels are the following:—"Les Primaires," by Léon Daudet; "Benjamine," by Jean Aicard; "Le Testament volé," by J. A. Rosny; "Une grande dame aima," by A. Aderer; "Volcan d'or," by Jules Verne.

Other books of interest are:—"Le Règne de Richelieu," by Emile Roca; "Lettres de Henrik Ibsen à ses amis," translated by Madame Rémusat; "Le Cardinal de La Valette," by the Vicomte de Noailles; "Promenades littéraires," by Rémy de Gourmont; "Portraits français," by M. Edmund Pilon; "Londres et la Vie de Londres," by M. F. de Bernhardt.

The Bordin Prize of 3,000 francs has been awarded by the French Academy as follows:—1,000 francs to M. Herriot for "Madame Récamier et ses amis"; 1,000 francs to M. Godet for "Madame de Charrière et ses amis"; 500 francs to M. Rocheblave for "George Sand et sa fille," and 500 francs to M. Barbeau for "Une Ville d'eau anglaise au dix huitième siècle."

In the *Revue* there have been two articles by Mrs. Frederika Macdonald, whose book on Rousseau is shortly to appear in English. M. Finot has also written an article on the subject, in which he does all honour to the Englishwoman who has devoted twenty years of her life to her patient researches among the old documents in the French libraries, so convinced was she that Rousseau had been slandered, and so determined was she also to clear his memory. Very curious are the discoveries she has made of a plot against Rousseau conducted by Grimm and Diderot, with Madame d'Epinay as their accomplice. Should Mrs. Macdonald's book really prove this, then much that has hitherto seemed inconsistent in Rousseau will disappear. The subject is causing great interest in France, and long articles have been written in the *Figaro* and other papers. The publication of the whole volume is now being awaited eagerly.

The Odeon Theatre has undergone a complete transformation both as regards the seating and lighting. M. Antoine began his rehearsals with "Chatterton," "Julius Cæsar" and "La Maison des Juges" immediately after his return to Paris. These are being followed by "La Faute de l'Abbé Mouret" and a play in three acts by M. Lucien Descaves entitled "La Préférée."

Among the plays promised by M. Porel at the Vaudeville are:—"Education de Prince," by Maurice Donnay; "La Femme-Artiste," by Henry Bataille; "Princesse d'Amour," by Mme. Judith Gautier.

Madame Sarah Bernhardt commenced the rehearsals of "Sainte Thérèse," by M. Catulle Mendès before leaving Paris for a short tour. After this play she intends to put on "Les Bouffons," by

Digitized by Google

M. Miguel Zamacois and then "Cléonice" by MM. Paul Bilhaud and Michel Carré.

M. Ange Galdemar has read his four-act play "Speramza" to Madame Bernhardt. The action takes place in the thirteenth century.

ALYS HALLARD.

"Les Désenchantées" (Calmann-Levy).
"Les Primaires" (Fasquelle).
"Benjamine" (Flammarion).
"Le Testament volé" (Fontemoing).
"Une grande dame aima" (Calmann-Levy).
"Le Règne de Richelieu" (Perrin).
"Lettres de Henrik Ibsen à ses amis" (Perrin).
"Le Cardinal de La Valette" (Perrin).

SPANISH NOTES.

"WE always knew His Majesty was clever, but we did not know he was such a statesman," said the Ministers of the Liberal party in Spain when Alfonso XIII. declined Moret's request for a decree for the dissolution of the Parliament, so as to increase his own particular group of Liberals, and put the helm of the Government in the hand of the distinguished Field Marshal Lopez Dominguez, whose main aim is to unite all Liberals under one banner, instead of the party being cut up into so many groups. It was Señor Loygorry, of the group of General Lopez Dominguez, who supported in the Congress the petition drawn up by Colonel Luis de Figuerola Ferretti, then Chamberlain at the Court of Spain, for the people to take their part in parliamentary elections, seeing that its aim was for the progress of patriotism and for the consolidation of the monarchy. Rochetin has just published in the *Siècle*, of Paris, three articles which give a forcible account of Ferretti's loyal effort, and also pay just tribute to the noble qualities and the great intellectual powers of the present Prime Minister, and the grip which he has on the respect of his country.

Spain has been verging on a dispute with Rome. Count Romanones, well known for his efforts to loosen the chains of the Church, has striven to introduce a law for civil marriages, which so far is only for those who openly disclaim connection with the Church. However, the Archbishop of Tuy has published an indignant Encyclical Letter declaring that Roman Catholics who adopt the civil mode of procedure for matrimony put themselves utterly beyond the bann of the Church. As the sciences poli clever illustrated Spanish paper, tary to the Senate in difficulty of finding an ambas- of Moral and Politic he subject, it will probably he was elected to Academy. Only a few

Literature is reaping a rich harvest this autumn.

Pio Baroja has just published a book called "Los ultimos Romanticos" (The last Romantics), and it is a worthy successor of "La Busca" (The Search), "La Auorora roja" (Rosy Dawn), &c. His first work of fame was "Vidas Sombrias" (Shady Lives). The *Imparcial* gives a whole chapter of this author's last book. The scene is cast in Paris, and as one reads the description of a side of life to be found in the purlieus of the city, one is reminded somewhat of Victor Hugo in "Les Misérables."

"Minerva" (*gaceta de instrucción publica*) marks a great stride in woman's progress in Spain, for it is edited by a lady, Señora Doña Maria E. de ba Rigada, and it therefore reports fully the erudite lecture by Señora Pardo Bazan, and that on the Spanish dramatists, by Señorita Blanca de los Rios. Spaniards were heard to confess that "a Spanish woman can after all shine as a star of the first magnitude in the intellectual universe, and the work of Blanca de los Rios on Sirso de Molina was coupled with that of Navarro Ledesma on Cervantes as the two pillars of the literature of the present age."

Señora Doña Pardo Bazan, who has lately been appointed to the Chair of Literature at the Athenæum of Madrid, is contributing a series of publications in *Los Lunes de el Emparcial.* One called "John" gives a true but humorous picture of the immaculate, indispensable and confidential manservant often to be met with in England under that name.

"El Fonda del Alma" (The Depths of the Soul) strikes a note of tragedy, and the agonising moment when the hero sees his beloved swept from him by the relentless stream from which her struggles prevented his saving her, is realistically described.

The Spanish Press Association having admitted Señora Maria Atocha Ossorio y Gallardo as a member, shows that woman's work is now taking a better place.

The great Galdos has just published the fourth series of his Episodias Nacionales, "La Vuelta al Mundo en la *Numancia*" (The Return to the World in the *Numancia*). In this book the Spanish author pays tribute to Rafael Perez del Alamo, whose work sixty years ago as an organizer of a democratic society, when he was dictator in Loja, is still remembered; and the descriptions of the historical events at Valparaiso, Callao, etc., are powerfully introduced as events of the voyage of the *Numancia.*

Art has received a valuable contribution to its archives in the Autobiography by Martin Rico. This artist was born in 1833. He gives an interesting account of how painting was taught in

Digitized by Google

Madrid in 1845. Landscape seems to have been his chief study, so he speaks gratefully of the institution of a pension for landscape painting in 1853.

It is only lately that women have been considered competent to enter the arena of art in Spain, but from the beautiful photographs I have received of the paintings of flowers by Señora Antonia de Jerreras, of Barcelona, they seem competent of taking and holding their place in this profession as well as others.

The Spanish papers continue to publish articles on the poet Manuel del Palacio, who died in the spring. His love of nature was immortalized in the sonnets which have found a place in the hearts of his countrymen, but as his pen was often dipped in satire, his verses were sometimes poignant attacks on his political foes. It was after the Revolution of 1868 that he had a post in the Ministry.

Señora Contreras de Pilar, who wrote such charming music for Colonel Figuerola Ferretti's little English play, "The Spanish Woman's Agricultural Era," has followed her countryman's example in taking for her theme agriculture as a profession for women, and her play, which represents a settlement where women find occupation in the lighter branches of agriculture, has been successfully performed in a theatre in Madrid. The albums of part songs published by this lady are much in vogue in the schools of Spain.

In the *A. B. C.* of September 14 we see pictures of the poet Teodoro Llorente writing in his garden at Valencia, and amusing himself with his little grand-daughters by the seashore. Far removed from the tangle of politics in which he once took part, the poet still pours forth his stream of poetic thoughts. It was in 1860 that he published his translation of some of Victor Hugo's poems. In 1883 he brought out a Spanish translation of "Faust." In 1884 his "Book of Songs" appeared, and his last book is "Verses for the Young."

Señora Carmen Burgos de Seguí is now completing her book on her impressions of Rome and Paris, where she was deputed to go by the Minister of Education to study the different educational institutions.

To those interested in the art of Italy, the work by Blasco Ibañez on the subject will commend itself as that of one who cannot only see himself, but can also make others see by the force of his pen. His "Stories of Valencia" are like little medallions struck in the hot metal of suffering. The suffering pervades all classes of life, and his genius takes the impress with equal ease in the hovel or the palace. Doubtless the author's descriptions are true to human nature, but happily it is only one side of human nature.

RACHEL CHALLICE.

MAGAZINE CONTENTS.

BOOKMAN.

William Blake. By Alfred Noyes.

BOOK MONTHLY.

The Child in Fiction. By E. Maria Albanesi.
How "Uncle Tom's Cabin" came out in England. By Charles M. Clarke, LL.D.
"Tramping It": the Salt Water Steamer and the Fleet Street Packet. By J. E. Patterson.

CONTEMPORARY REVIEW.

The Saga and The Ballad. By Henrik Ibsen (translated by Ethel H. Hearn).
A Religion of Ruth. By the Countess Martinengo Cesaresco.

CORNHILL.

The Ballad of the Wizard. By Margaret L. Woods.
Ruskin in Venice. By Count Alvise Lorzi.
The Origin of Life. By W. A. Shenstone.

FORTNIGHTLY.

Three American Poets of To-Day. By May Sinclair.
Feasts of All Souls. By J. E. Frazer.
Boswell's Love Story. By Augustin Filon.

INDEPENDENT REVIEW.

Charles James Fox. By J. L. Hammond.
Progress and the Final Goal. By Joseph H. Wicksteed.
Mr. Pecksniff and His Prototype. By Charles C. Osborne.
Mademoiselle de Lespinasse. By G. L. Strachey.

MACMILLAN'S.

Musicians. By One who has Suffered.
George Sand's Daughter.

MONTH.

Extracts from the Papers of a Pariah. By R. H. Benson.
The English Hymnal. By James Britten.

MONTHLY REVIEW.

Walter Pater. By Arthur Symons.
Antonio Fogazzaro. By Harriet Reid.
The Human State. By F. Carrel.
Jean François Millet. By A. Hugh Fisher.

NATIONAL REVIEW.

An Apology for Judge Jefferies. By J. Churton Collins.
Sensationalism and Science. By Norman R. Campbell.
The Devil in Christian Tradition and Legend. By R. L. Gabes.
J. H. Shorthouse and John Inglesant. By Henry Bowlby.

NINETEENTH CENTURY.

George Gissing. By Austin Harrison.
Is "Job" a Problem Play? By the Rev. Forbes Phillips.
A Religious "Revival" of the Renaissance. By the Rev. J. C. V. Duvell.

TEMPLE BAR.

Alphonse Daudet: A Sketch. By Mary F. Sanders.

(There are no articles dealing with Literary, Dramatic, or Musical subjects in *Chambers's Journal* or the *Pall Mall Magazine*.)

Digitized by Google

WARNINGS TO THE PRODUCERS OF BOOKS.

HERE are a few standing rules to be observed in an agreement. There are four methods of dealing with literary property:—

I. Selling it Outright.

This is sometimes satisfactory, *if a proper price can be obtained.* But the transaction should be managed by a competent agent, or with the advice of the Secretary of the Society.

II. A Profit-Sharing Agreement (a bad form of agreement).

In this case the following rules should be attended to:

(1.) Not to sign any agreement in which the cost of production forms a part without the strictest investigation.

(2.) Not to give the publisher the power of putting the profits into his own pocket by charging for advertisements in his own organs, or by charging exchange advertisements. Therefore keep control of the advertisements.

(3.) Not to allow a special charge for "office expenses," unless the same allowance is made to the author.

(4.) Not to give up American, Colonial, or Continental rights.

(5.) Not to give up serial or translation rights.

(6.) Not to bind yourself for future work to any publisher. As well bind yourself for the future to any one solicitor or doctor!

III. The Royalty System.

This is perhaps, with certain limitations, the best form of agreement. It is above all things necessary to know what the proposed royalty means to both sides. It is now possible for an author to ascertain approximately the truth. From time to time very important figures connected with royalties are published in *The Author.*

IV. A Commission Agreement.

The main points are:—

(1.) Be careful to obtain a fair cost of production.

(2.) Keep control of the advertisements.

(3.) Keep control of the sale price of the book.

General.

All other forms of agreement are combinations of the four above mentioned.

Such combinations are generally disastrous to the author.

Never sign any agreement without competent advice from the Secretary of the Society.

Stamp all agreements with the Inland Revenue stamp.

Avoid agreements by letter if possible.

The main points which the Society has always demanded from the outset are:—

(1.) That both sides shall know what an agreement means.

(2.) The inspection of those account books which belong to the author. We are advised that this is a right, in the nature of a common law right, which cannot be denied or withheld.

(3.) **Always avoid a transfer of copyright.**

WARNINGS TO DRAMATIC AUTHORS.

NEVER sign an agreement without submitting it to the Secretary of the Society of Authors or some competent legal authority.

2. It is well to be extremely careful in negotiating for the production of a play with anyone except an established manager.

3. There are three forms of dramatic contract for **plays in three or more acts:—**

(*a.*) **Sale outright of the performing right.** This is unsatisfactory. An author who enters into such a contract should stipulate in the contract for production of the piece by a certain date and for proper publication of his name on the play-bills.

(*b.*) **Sale of performing right or of a licence to perform on the basis of percentages** on gross receipts. Percentages vary between 5 and 15 per cent. An author should obtain a percentage on the sliding scale of *gross* receipts in preference to the American system. Should obtain a sum in advance of percentages. A fixed date on or before which the play should be performed.

(*c.*) **Sale of performing right or of a licence to perform on the basis of royalties** (*i.e.*, fixed nightly fees). This method should be always avoided except in cases where the fees are likely to be small or difficult to collect. The other safeguards set out under heading (*b.*) apply also in this case.

4. **Plays in one act** are often sold outright, but it is better to obtain a small nightly fee if possible, and a sum paid in advance of such fees in any event. It is extremely important that the amateur rights of one-act plays should be reserved.

5. Authors should remember that performing rights can be limited, and are usually limited, by town, country, and time. This is most important.

6. Authors should not assign performing rights, but should grant a licence to perform. The legal distinction is of great importance.

7. Authors should remember that performing rights in a play are distinct from literary copyright. A manager holding the performing right or licence to perform cannot print the book of the words.

8. Never forget that **United States rights** may be exceedingly valuable. They should never be included in English agreements without the author obtaining a substantial consideration.

9. Agreements for collaboration should be carefully drawn and executed before collaboration is commenced.

10. An author should remember that production of a play is highly speculative: that he runs a very great risk of delay and a breakdown in the fulfilment of his contract. He should therefore guard himself all the more carefully in the beginning.

11. An author must remember that the dramatic market is exceedingly limited, and that for a novice the first object is to obtain adequate publication.

As these warnings must necessarily be incomplete, on account of the wide range of the subject of dramatic contracts, **those authors desirous of further information are referred to the Secretary of the Society.**

WARNINGS TO MUSICAL COMPOSERS.

LITTLE can be added to the warnings given for the assistance of producers of books and dramatic authors. It must, however, be pointed out that, as a rule, the musical publisher demands from the musical composer a transfer of fuller rights and less liberal financial terms than those obtained for literary and dramatic property. The musical composer has very often the two rights to deal with—performing right and copyright. He

Digitized by Google

should be especially careful therefore when entering into an agreement, and should take into particular consideration the warnings stated above.

HOW TO USE THE SOCIETY.

1. EVERY member has a right to ask for and to receive advice upon his agreements, his choice of a publisher, or any dispute arising in the conduct of his business or the administration of his property. The Secretary of the Society is a solicitor, but if there is any special reason the Secretary will refer the case to the Solicitors of the Society. Further, the Committee, if they deem it desirable, will obtain counsel's opinion. All this without any cost to the member.

2. Remember that questions connected with copyright and publishers' agreements do not fall within the experience of ordinary solicitors. Therefore, do not scruple to use the Society.

3. Send to the Office copies of past agreements and past accounts, with a copy of the book represented. The Secretary will always be glad to have any agreements, new or old, for inspection and note. The information thus obtained may prove invaluable.

4. **Before signing any agreement whatever,** send the document to the Society for examination.

5. Remember always that in belonging to the Society you are fighting the battles of other writers, even if you are reaping no benefit to yourself, and that you are advancing the best interests of your calling in promoting the independence of the writer, the dramatist, the composer.

6. The Committee have now arranged for the reception of members' agreements and their preservation in a fireproof safe. The agreements will, of course, be regarded as confidential documents to be read only by the Secretary, who will keep the key of the safe. The Society now offers:—(1) To read and advise upon agreements and to give advice concerning publishers. (2) To stamp agreements in readiness for a possible action upon them. (3) To keep agreements. (4) To enforce payments due according to agreements. **Fuller particulars of the Society's work can be obtained in the Prospectus.**

7. **No contract should be entered into with a literary agent** without the advice of the Secretary of the Society. Members are strongly advised not to accept without careful consideration the contracts with publishers submitted to them by literary agents, and are recommended to submit them for interpretation and explanation to the Secretary of the Society.

8. Many agents neglect to stamp agreements. This must be done within fourteen days of first execution. The Secretary will undertake it on behalf of members.

9. **Some agents endeavour to prevent authors from referring matters to the Secretary of the Society; so do some publishers. Members can make their own deductions and act accordingly.**

10. **The subscription to the Society is £1 1s. per annum, or £10 10s. for life membership.**

TO MUSICAL COMPOSERS.

THE **Society undertakes to stamp copies of music** on behalf of its members for the fee of 6*d.* per 100 or part of 100. The members' stamps are kept in the Society's safe. The musical publishers communicate direct with the Secretary, and the voucher is then forwarded to the members, who are thus saved much unnecessary trouble.

THE READING BRANCH.

MEMBERS will greatly assist the Society in this branch of its work by informing young writers of its existence. Their MSS. can be read and treated as a composition is treated by a coach. The term MSS. includes **not only works of fiction, but poetry and dramatic works,** and when it is possible, under special arrangement, technical and scientific works. The Readers are writers of competence and experience. The fee is one guinea.

NOTICES.

THE Editor of *The Author* begs to remind members of the Society that, although the paper is sent to them free of charge, the cost of producing it would be a very heavy charge on the resources of the Society if a great many members did not forward to the Secretary the modest 5*s.* 6*d.* subscription for the year.

Communications for "The Author" should be addressed to the Offices of the Society, 39, Old Queen Street, Storey's Gate, S.W., and should reach the Editor **not later than the 21st of each month.**

All persons engaged in literary work of any kind, whether members of the Society or not, are invited to communicate to the Editor any points connected with their work which it would be advisable in the general interest to publish.

Communications and letters are invited by the Editor on all subjects connected with literature, but on no other subjects whatever. Every effort will be made to return articles which cannot be accepted.

The Secretary of the Society begs to give notice that all remittances are acknowledged by return of post, and he requests members who do not receive an answer to important communications within two days to write to him without delay. All remittances should be crossed *Union Bank of London, Chancery Lane,* or be sent by registered letter only.

LEGAL AND GENERAL LIFE ASSURANCE SOCIETY.

PENSIONS to commence at any selected age, either with or without Life Assurance, can be obtained from this Society.

Full particulars can be obtained from the City Branch Manager, Legal and General Life Assurance Society, 158, Leadenhall Street, London, E.C.

Digitized by Google

GENERAL NOTES.

We print among the correspondence a letter from Mrs. Humphreys ("Rita"), touching the question of Copyright and the Property in Titles. This letter appeared in one or two of the daily papers in August, but we have pleasure in reprinting it in the first issue of this magazine since the subject was put forward for discussion.

The question of the property in titles has been dealt with, from time to time, in these columns, and we print another article on the same subject in the current issue. The law dealing with the property in titles is not really so absurd as our correspondent would appear to think, although what happened in her own case was undoubtedly extremely unpleasant and annoying. The question of the improvement and consolidation of the Copyright Law is another matter. We cannot but think that here also Mrs. Humphreys has written without a full cognisance of the efforts the Society has made and is still making, and without full knowledge of the almost insuperable difficulties which stand in the way of Copyright Legislation at the present time.

We have received from the Copyright Office at Washington the statement of its work for the past year, from July 1, 1905, to June 30, 1906.

From this it appears that the amount of fees received during the period mentioned totals up to $80,198 as compared with $78,058 in the preceding year, showing an increase of $2,140. The entries have increased from 113,374 to 117,704; the number of articles deposited from 207,424 to 211,138.

The majority of the entries refer to books, under which head are included volumes, pamphlets, booklets, leaflets, circulars, cards, newspaper and magazine articles. The total entries in this class is 29,261. Musical compositions come next with 26,435 entries, while periodicals are represented by 23,163 entries. Photography is responsible for 17,269 entries, and 1,879 entries refer to dramatic compositions.

Among the publications of the Copyright Office are:—

Directions for the Registration of Copyrights under the Laws of the United States of America; a list of Foreign Copyright Laws now in force, with citations of printed texts and translations; the Copyright Law of the United States of America in force March 3rd, 1905.

The Office has also published the text of the Bill to amend and consolidate the Acts respecting copyright. This Bill, readers of *The Author* will remember, was published as a supplement to the July issue.

The Register of Copyrights, Mr. Thorvald Solberg, is to be congratulated on his successful conduct of the business of the Copyright Office.

In the August number of *The Book Monthly* is an article from the editor of *The Bookseller and Stationer*, Toronto, Canada, whose magazine contains much information useful to the author. Dealing with methods of publication in Canada, he says there are four methods which a Canadian publisher may pursue in producing a Canadian edition. "That followed in nine cases out of ten is to purchase sheets from an English or American publisher, and bind up the book in Canada. A second way which is in favour when the prospective popularity of a book warrants a large edition, is to import plates, and both print and bind the book in Canada. A third plan, pursued in the case of small editions, is to purchase from the original publisher bound volumes provided with the Canadian publisher's imprint on title page and back. The fourth method, which is very seldom followed, is to set up, print, and bind the book in Canada."

The writer mentions subsequently, that although half the novels published in Canada are by English and Canadian authors, yet not more than a third of them are secured through the English publisher. "The facility with which a Canadian publisher can secure sheets or plates from the American publisher makes it much more convenient for him to negotiate with the latter, whilst in many cases it is found that the English publisher has disposed not only of the American, but of the Canadian rights of a book to an American publisher.

It seems a curious fact, and one which we have emphasised on former occasions, when dealing with the Canadian market, that the Canadian publisher does not think it worth while to deal direct with the English author. If he did so, he could give the English author a larger profit than he obtains from the English or American publisher, and at the same time obtain the rights at a cheaper rate. We have advocated for some time past the policy of English authors reserving their Canadian rights with a view to negotiating direct. Two factors, however, seem to stand in the way of such successful negotiation, first, authors' agents, to save themselves trouble, lacking the push to obtain new markets, prefer to sell these rights to the English or American publisher; and secondly, the Canadian publisher, as is shown by the article quoted, appears to be ignorant that the English author is the original holder of the property and the best man with whom to deal. It would be a great satisfaction

Digitized by Google

not only to the English author but the Canadian publisher and the Canadian public, if all important English novels were produced in Canada under agreements direct with the English author.

JOHN OLIVER HOBBES.

DEAD! Two people in one, two people totally dissimilar not only in name but in ideas. Mrs. Craigie as a girl was full of romance, sentiment, enthusiasm and fire. Mrs. Craigie as a woman renounced romance—of which she had but a sad experience—and sought solace in religion. The dissection of love and solace of religion became the key-notes of her writings.

"John Oliver Hobbes" was another person altogether. He was a cynic, clever, brilliant, at times as hard as his name implied. He was the mask, the curb by which the budding womanhood of Mrs. Craigie was extinguished and held in check. The death of this duplex personality is a real loss. We have not so many clever writers that we can afford to lose them before they are forty, before, in fact, their really mature work has begun.

No one could honestly wish her back. Her death was ideal. At the zenith of her power, in the prime of her life and looks, with the happiness of unfulfilled dreams still before her, she lay down quietly to rest, and passed away. She was a handsome woman, with wit and charm; her parents were rich, she acquired position, and she commanded respect by her work. She did not live to grow old or grey, to feel her powers diminish, her charms less great, or to find her capacity lacking vigour; she just slipped the cable when all the world was rose-colour, and the sun shone.

Yet was Mrs. Craigie a happy woman? Personally, I should say "No." Her face when in repose had a melancholy aspect, her tongue was often bitter. Like all Americans, she loved titles and craved for social success; for clever and brilliant writer as "John Oliver Hobbes" undoubtedly was, Mrs. Craigie was a woman of the world.

To a certain extent her life was dwarfed. An unhappy marriage, in which she early divorced her husband, kept the woman in her nature from expanding; she imposed restraint upon all her actions, all her thoughts. She never—even in her writings—let herself go.

Mrs. Craigie was of medium height, with a slight figure, piercing eyes and dark hair, which she wore very simply and never decorated with flowers or feathers. She was an excellent *raconteur*, and a delightful neighbour at a dinner table. She certainly showed to greater advantage in the company of men than women, in which characteristic she was somewhat un-American. Knowing this want of sympathy with her own sex, she rarely appeared at women's luncheons, or female functions.

I served on several committees with Mrs. Craigie, notably the Pension Fund of the Society of Authors, which is doing such excellent work; but she seldom bothered to come to the committee meetings, and as often as not sent a telegram of apology for her non-appearance at a public dinner. She was neither punctual nor exacting in keeping engagements, and many a poor martyr has had to speak in her place at the last moment because she failed to appear. All this was due to temperament, no doubt; but it was hardly business-like, and somewhat perturbing to other people just as busy as herself. Letters remained long on her table unanswered. In fact, she had none of the system of punctuality or attention to detail so noticeable in Henrik Ibsen.

Mrs. Craigie's name appeared in many papers as attending dinners or committees, making speeches, etc., but in reality Mrs. Craigie herself came seldom to such functions, ill-health or retirement into a convent being an excuse at the last moment for her non-appearance. She spoke well when she did speak, although it was not really a speech at all, but a carefully prepared little treatise which she read word by word to her audience. She delivered it well, the matter was always worth listening to, and she was pleasing to look upon. Mrs. Craigie began to write when very young, and joined the Society of Authors in 1894, being elected to the council in 1901, just five years before her death.

"John Oliver Hobbes" was a weird pseudonym. The titles of her books were equally incongruous. Imagine such an anomaly as "Some Emotions and a Moral," "The Gods, Some Mortals and Mr. Wickenham," "The Herb Moon," or the latest, "The Dream of the Business." Mrs. Craigie will be remembered as a novelist, not as she aspired to be—a dramatist. None of her plays achieved any real success, except "The Ambassador," which had a considerable run at the St. James's Theatre, ably helped by that excellent manager Mr. George Alexander. Smart epigrams, pretty setting and French frocks won't make a play. Her characters lacked blood and sinew; they meant well and generally began well, but they were not healthy, living beings. In a novel that lack of characterisation was not so obvious as on the stage, and her smart lines, her epigrams, and ironic thoughts, or rather the irony of "John Oliver Hobbes" (her double) covered the lack of plot and thinness of character more satisfactorily.

As years rolled on and the sentimental woman was lost in the thoughtful religionist, swayed by the Romish Church, the philosopher found sway,

Digitized by Google

and her later books became deeper in tone, stronger in handling, and likely to be more lasting on the shelves of time.

The death of this brilliant woman is a distinct loss. A loss to her home circle and her friends, and a loss to that much larger public outside. She was a really literary personality, with high aims where her art was concerned, and had she lived she might some day have rivalled George Meredith, whose style she so much admired.

MRS. ALEC TWEEDIE.

W. BAPTISTE SCOONES.

WE have to record, with regret, the death of an original member of the society, and a member of the council—Mr. W. Baptiste Scoones.

His position in relation to the society must be of the greatest interest to all our members. A great friend of Sir Walter Besant, the founder of the society, he gave the idea his warm support from the commencement. Sir Walter Besant's "Record of the Action of the Society since its Foundation" commences with these words:

"It was in the month of September and the year 1883 that a small company of twelve or fifteen men met in Mr. Scoones' chambers, Garrick Street, in order to form an association or society of men and women engaged in letters."

Mr. Scoones' reputation does not, of course, rest on his position as an author, but on his great work as an army coach, but the fact of his having taken such interest in the authors' society shows that he was a man of wide views and broad ideas. As the society increases in age so do the original members decrease in number, and it is with no common sorrow that we chronicle the death of an original and enthusiastic supporter.

THE QUESTION OF TITLES RAISED AGAIN.

I HAVE read in the *Tribune* a letter from the lady who writes under the *nom de plume* of "Rita," complaining of the use by another author of the title "The Silent Woman" for a story coming out in serial form in a weekly journal. "Rita" has used this title recently for a novel which has been published in serial form and afterwards as a 6*s*. novel, and which probably will eventually appear again at 3*s*. 6*d*. and at 6*d*. The editor of the paper in which the second story appeared has refused to alter the name of it, and on appealing to the Society of Authors, "Rita" has been informed that "there is no absolute copyright in a title, but there is a right of property, and if one can prove loss or damage by another person's use of it one has a claim against the user." "Rita" applies to the facts which she narrates or to the position thus created the term "preposterous," and speaks of the "idiotic law of copyright" as sorely in need of revision; but it is not very easy to see how by revising the law of copyright or by any other means, authors can be materially assisted in the inconvenient and annoying circumstances described. A good deal was written upon the subject of "Titles" and their use in *The Author*, to which reference should be made. I propose, however, to make a few observations with regard to the particular case described by "Rita," taking it as a concrete instance, and treating it from the point of view of possible legislation. If I am obliged in doing so to refer frequently to the lady in question by her *nom de plume*, and to her book in particular, I do so with no intention to be personal, but simply because an example, which has in fact occurred, is convenient, and because she herself has raised the question in a letter which I hope the editor will be able to find space for in *The Author*.

Firstly, as the law stands, the writer of the book who has first used a title has a remedy, when the second use of the title injures him or is likely to do so. He can prevent the infringing use by injunction, and can recover compensation for any damage that he may have suffered. I use all legal terms in their usual sense, and expect them to be so understood. He will probably get the injunction if he satisfies a judge that the second user is wrongful and that it is injuring him. He will be successful, however, only if he has been injured or is likely to be injured and not otherwise, and he can only be injured, roughly speaking, in one way, and that is by the mistaking of the second book for his, or of his for the second book, through the identity of titles. If, for instance, a person buys the second book thinking he is going to get the first, money may go into the pockets of the second author and of his publisher which should have gone into the pocket of the first author and of his publisher. Again, an author may suffer in his credit if the second book, a stupid one, is mistaken for his book, a clever one. It will be very exasperating if this should occur, or if there should be a risk of it, but I doubt if this or the prospect of it would entitle the first author to damages—at any rate in any ordinary case.

In the case of "Rita's" book, it seems quite likely that the publication in a volume of the other writer's work under the name of "The Silent Woman" could be prevented by her. "Rita's" book

Digitized by Google

is a "live" work; it has not ceased to be published, but is going through the usual editions in which the works of the author are published, and the other work if brought out as a volume might very reasonably be held to interfere with it. It was, no doubt, otherwise when it was a serial publication of a more or less obscure kind, which in the opinion of the secretary of the Society of Authors, as I gather from "Rita's" letter, was not likely to damage the sale of a volume.

This, however, is not the kind of cure for the difficulty which some writers desire. What they want to have is a registration of the name of a book, akin to that of a trade mark, which will enable them to deal more drastically and more "as a matter of course" with any one who uses a book-name which they have made their own by registration. An alternative to this, which has also been spoken of, would be some sort of register, or list, of published names which would enable a writer to see that his book-name did not come too near that of some book already published. Such a list would be convenient, and useful up to a certain point. In the instance before us it would have been there for the writer who has used "Rita's" title to consult. Probably he took her title inadvertently, and the editor also was not aware of "Rita's" book. Having printed some issues with the name the editor was probably unwilling to incur the expense and inconvenience of making a change unless compelled to do so, but his refusal certainly does not suggest that he is superfluously courteous or unnecessarily obliging.

The difficulty of maintaining a mere list such as I have suggested would be great. It would, presumably, have to be done to some extent out of public funds. If it gave no rights in addition to those enjoyed already, but was simply a list or record, not all authors would take the trouble to put their book-names into it, and if a fee were necessary in order to do so, even fewer would make use of it. It would presumably contain little or no information beyond the fact that a title had been used at a certain date, and the author proposing to use it again would have to consider whether he was justified in doing so, having regard to the position occupied by the book to which it was applied. As far as I know there has been no recent use of "Rita's" title such as would have caused her to hesitate to use it, but if the publication of the serial complained of had taken place before her story appeared, and had the name been in the list, "Rita" would no doubt have been glad of the information. When, however, we consider the question of an *extension of existing rights* by means of a register of book-names, we come upon important points which demand consideration. I assume, I hope rightly, that what is desired is a register in which the names of new books will be entered, and that the inducement to enter them held out to authors will be the condition, either that without registration on publication no right to protect them will exist, or (a slightly different matter) that there will be no power to take legal proceedings in respect of any book-name until it is registered. There will presumably be a fee for such registration; and the registration will have to be adapted to meet the needs of the writers of short stories, while the work of the office in which it takes place will be very heavy.

If we assume that some such legislation is possible, we ought in common prudence to anticipate that it will follow where it can principles already adopted in similar cases. Two characteristics of patent and trade-mark law must be borne in mind therefore. In the first place patents and trade-marks (copyrights also) are protected, roughly speaking, as being the original invention of those who claim to have invented them, or as fulfilling certain prescribed conditions; otherwise they lose their privileges. In the second place patents and trade-marks are registered at the risk of those who choose to register them. There are certain conditions of outward form which they must fulfil. They are not put on a list merely because you ask to have them put there, but the fact of their being accepted for registration affords no guarantee that they are really entitled to it. A man registers a design and name as a trade-mark. Another uses a design and name very like that of the first. The first man "goes for" the second in the High Court of Justice and asks for an injunction and damages. The second man replies by applying to have the trade-mark of the first removed from the register on the ground that it is a design which for this or for that reason ought not to have been registered. Very often such an application is successful, and the trade-mark which has been on the register for years is removed. This does not prevent the first man from stopping the second from "passing off" his goods as those of the first; it merely prevents him from stopping the use of the infringing mark as a matter of trade-mark only.

Now let us apply this to titles in books. A., an author, registers his new book's name. As far as he knows it has not been used before. B. publishes a second book under the same name, or perhaps a short story under the same name which really does not interfere with the value of A.'s story, but its publication annoys A. In any case A. tries to stop B.'s use of his name. B. retaliates by showing that A.'s name was used but a short time before by some more or less obscure writer for some more or less obscure work, duly published, dead and

Digitized by Google

forgotten. It is quite conceivable, nay highly probable, that under the law we are imagining, B. will have the power to get A.'s book name struck off the register, as having no right to be there.

It may be said that I have imagined a set of circumstances capriciously, which are not at all likely to be found when the law is revised. I maintain, however, that if the legislature ever gives A. the right to register a combination of two or three words, perhaps common English words, it will never allow him to do so unconditionally. It is quite a different matter from copyright in a book. We are talking of giving one author a monopoly of two, or three, or half a dozen words in the English language or of a single word, perhaps—a right which is to exclude all others, perhaps for the term of the copyright in a book, from the use of those words for any similar purpose. I do not believe that Parliament would ever do such a thing without hedging round the privilege so given with conditions of so stringent and complicated a nature that the new condition of things would be worse than that preceding it. I also believe that one of those conditions would require some kind of novelty in the use or application of the words used, or some originality in their combination. This, however, is a detail. In any case the right, whatever it was, would have to be defended by litigation, a very expensive luxury. It may pay to fight tooth and nail for the preservation of exclusive rights in a process of manufacture, or in the trade name under which the manufactured article is sold, when the revenue from making and selling it amounts to thousands of pounds in a single year and is likely to continue upon an equal or upon an increasing scale for many subsequent years. Hundreds of trade manufactures fulfil these conditions, but very few books do so—and if they do, so far as any injury is concerned which they are likely to suffer from other books under similar names, they are protected already. Readers may find it useful to apply what I have said above to the facts disclosed in "Rita's" letter, which has suggested this article, bearing in mind the use of the title "A Silent Woman" or "The Silent Woman" by Ben Jonson, and that it consists of a paradox likely to have occurred to the minds of others as well as to his.

It has been suggested, that under the present system a distinguished author is liable to be injured by a designing, but (I suppose) undistinguished author, who may get hold of the title about to be used by the distinguished one, and bring out a book under it, thus, so to speak, "jumping the claim" of the distinguished one, whom he will proceed to blackmail. It has been further suggested that a right of preliminary registration will protect the distinguished one. Perhaps it would do so, but is his position really so easily assailed under the existing law? Can he not afford to despise the competing book? I am inclined to think that he can, and that his position is a far stronger one than it would be if the author of the competing book managed to be a little bit in advance of him and to get registered first. Then, he would indeed find a formidable obstacle in his way. He would have to deal with a registered title, covered by all those protecting privileges which its advocates desire, as against his present position in which the competing author has to attack, and to prove that his book is being injured in its sale. It would be a much simpler matter also to "jump the claim" of the distinguished author by registering a title, than to do so by having a book printed and published.

Copyright bills are a subject of frequent discussion by those interested in the protection of modern literature. If any think me too prejudiced against the introduction of a protection which seems to me difficult to introduce in a workable form, let him (or let her, if it be a lady) draft the clauses in which he would wish to see the new measure brought before Parliament as part of the next Copyright Bill, and I have no doubt that the editor of *The Author* will be glad to allow his readers to print the suggestions so made in its pages. They should, however, be workable, and in particular they should be free from such complicated conditions as will make them a protection only to those whose large profits from authorship will enable them to make use of the powers given, and they should also be such as Parliament would be reasonably likely to sanction from the point of view of public expense and of public utility.

E. A. A.

SWEDEN AND THE UNITED STATES.

(Translation from the "Svenska Dagblad," September, 1906.)

The Swedish Society of Authors deprecates a Literary Convention with the United States.

THE following letter from the Swedish Society of Authors was, on 1st September, 1906, handed by the executive of the society to the Minister of Justice. We have reproduced it, with head lines for the sake of making its meaning immediately intelligible.

Digitized by Google

"*Do ut des.*

"The Swedish Society of Authors, which, in consequence of a notice from the President of the Department of Justice on the 15th of May last, was afforded an opportunity of expressing its views regarding two communications concerning the question of entering upon a treaty with the United States of America for the reciprocal protection of literary copyright, ventures to reply respectfully as follows:—

"The society freely admits that by the additions made, on the 3rd of March, 1905, an improvement of no inessential kind was effected in the American law for the protection of literary and artistic property ('copyright'), and that it has in addition a certain inviting appearance for foreigners, by virtue of the so-called privilege which a foreign author (of a country that accords reciprocity to the United States) now has at his disposition before publishing a special edition of his work set up and printed within the States. At the same time the question is whether there are any sufficient reasons for accepting the proposals made, and whether the American terms are sufficiently advantageous to Swedish authors to justify Sweden in conceding to American authors exactly the same treatment that she accords to her own citizens, in order to secure these advantages. The society is unable to free itself from great misgivings on this head, misgivings which are by no means diminished by a consideration of the severe formalities attaching to the acquisition of protection and its continuous enjoyment, of the obscure, ambiguous, and defective provisions which the American law in many places exhibits, and of the further limitation of the foregoing rights by a harshly protectionist legislation, a legislation whose essence (of an absolutely peculiar kind) is not, to put it plainly, indicated in the annexed documents. If any one will compare the advantages which the American citizen accepts from us in exchange, whether in the extent of the rights accorded, or in the shape of freedom from obligatory formalities, an international convention that paid less regard to the principle of *do ut des* could scarcely be imagined.

"In order to obtain protection for his works in Sweden, the American author will not have to comply here with a number of formalities. He will merely have to show that the work in question has been written by himself. And then the right which he will obtain will be valid for his lifetime, and will belong to his assigns for 50 years after his death, or in the case of the performing rights of a dramatic work, for 30 years after his death.

"*Literary Protectionism in America.*

"Over against these extensive rights the American laws first of all concede a protection of 28 years, and afterwards, if claimed before the expiration of this period, a further 14 years' protection for the author, his widow, or his children, this extended agreement at the same time depending upon formalities and stipulations which, in their turn, restrict the benefit by their strictness and obscurity.

"In consequence of new additions to the law, authors' and translators' rights in a Swedish work must also be protected within twelve months of the date of first publication. Every copy must bear printed upon it, 'Published (here is to follow the exact date of the first publication of the work). Privilege of copyright in the United States reserved under the Act approved March 3rd, 1905, by (here is to be inserted the name of the author, or that of his legal representative).' And further, within thirty days of the first appearance of the work in Sweden, one copy of it must be sent to the 'Librarian of Congress (Copyright Office) Washington, D.C., U.S.A.' And here it is to be remarked that these same formalities apply to periodical literature; and so apply, for example, to each and every number of a newspaper or other periodical journal which contains a 'feuilleton' that is to be protected from piracy in the United States.

"*Illusory Advantages.*

"This privilege is intended to afford the Swedish author an opportunity of getting his work imported into the United States and circulated there, in so far as it may have any prospect of meeting with a market. Here it must be remarked in parenthesis that a year is a very short time to allow for a scientific work's becoming current. Such works undoubtedly need a longer period of time within which to make their way. Meanwhile what America has, by means of the supplementary copyright laws of 1905, offered as a bribe to foreigners with one hand, she has with the other to a great extent withdrawn by the continued validity of Articles 512—516 of the McKinley Bill. The imported Swedish edition of the work is certainly protected from piracy. But the lack of knowledge of Swedish on the part of the American, that is to say, the non-Scandinavian American, public, will result in the book's meeting with no general demand. The work which has a possibility of dissemination amongst the non-Scandinavian public is an English translation of the original. To what extent such a translation could actually be imported is meanwhile uncertain. All importation of books which have not been set up and printed in the United States ('printed from type set up within the limits of this country') is as a rule forbidden, and no English books are included among the exceptions. But if such an English

Digitized by Google

translation of the Swedish original (which would possibly bring the Swedish author into competition with a publisher in England) could not be imported into the United States, the translating of the work immediately becomes a mere monopoly for the Americans, and the protection of the work itself accorded to Swedes is distinctly reduced.

"But even if the McKinley regulations should be, by means of a liberal interpretation, construed to mean that an English translation made outside the limits of the United States could be imported, the conditions for securing a permanent extension of copyright beyond the privilege would still remain very onerous for the Swedish author, and very difficult of fulfilment. That is to say, compliance with the 'manufacturing clause' (of evil fame throughout the civilised world) is indispensable. If a Swedish author desires that the literary protection of his work should be extended beyond the privilege to the same period of time that the citizens of the United States themselves enjoy, that is to say, twenty-eight years (and after a renewed registration for a subsequent fourteen years), he must, within twelve months after the date of the first publication outside America, present to the Library of Congress, in the original and in an English translation, two copies of the work, and these must have been set up and printed within the United States ('printed from type set within the limits of this country'). That is a condition to which it is plain that only an author who can assuredly reckon upon a very large public will be able to submit without loss. But even for popular authors the temptation to make the experiment is considerably diminished by the regulations respecting imports. Even when the original has at length appeared in an American edition it may happen that some competing European edition, which has been made without the author's consent, may be imported. For, whilst conformably with Section 4956 (last paragraph) no unhindered importation of any English work is permitted, the author's edition may have to compete with piratical Swedish editions, to say nothing of editions in other languages that are not English. If the author has published an English translation as well as the authorised American edition (which he is perfectly at liberty to do), it is then uncertain whether the original is protected. The expression 'the said book' at the close of Section 4952 ('das Buch" as it is called in lines seven and eight from the bottom in the enclosed printed translation) might be restrictively interpreted so as to refer to the translation alone.

"*Book Manufacturing Industries and Literature.*

"These burdensome, complicated, and obscure ordinances, to which various others of a similar kind (for example, those respecting dramatic performance) might be added, are results, as a matter of fact, of the peculiar American way of looking at things, and of supposing that the home mechanical industries concerned with the manufacture of books cannot enjoy their proper protection without intruding upon those rights of intellectual work which are fully acknowledged throughout the rest of the civilised world. And these ordinances make the Society of Authors particularly distrustful of the suggestion of entry into any convention. Against all these causes of dissatisfaction may be set the possible advantages that might accrue to the Swedish literary world from securing protection in a market so extended as that of America—leaving out of discussion the less drastic American enactments dealing with musical and artistic works, respecting whose importance for the decision of the present question the society does not feel itself competent here to express an opinion. The society is here thinking less of the Scandinavian reading public, whose social relations and level of education show, at least in a general way, a want of interest in *belles lettres*, although, judging from various recent programmes of Scandinavian reading societies, indications are not wanting that an interest of this kind ought to awaken. But regard might be had to placing some bound to the extensive piratical trade, to which Swedish educational works, hand-books, and so forth are particularly exposed: a trade which points to an already fixed demand for works of this kind on the part of Swedish Americans. A more important consideration meanwhile is the great American public, whose taste for reading and habit of purchasing books can compare favourably with those of any other civilised nation. That is to say, these prospects of a sale in America are to be weighed against the burdensome formalities, the augmented expenses, and last, but not least, the uncertain protection which must be the immediate consequence of the proposed transaction.

"*Other Countries.*

"The stately enumeration of the other countries which have preceded us, set forth in Mr. Stolberg's letter, does not signify much. In Belgium, France, Italy, Great Britain and Switzerland, foreigners can at once claim protection for their works, either without any conditions at all, or after complying with those which apply equally to the citizens of the country itself and to strangers. These States similarly protect the subjects of the United States after a convention has been made. The President of the United States has then only to issue a proclamation announcing that the law applies to the citizens of the countries in question. On the other hand, Germany has decisively declared herself

Digitized by Google

in favour of the convention. But this was brought about not without sharp protests of publishers and authors, and others who were interested. A speaker in the debate in the Reichstag declared 'We give by the bushel and get a handful in return.' And this protest was evoked in relation to the interests of musical and artistic production alone. Such protests have by no means desisted during the fourteen years which have passed since the convention came into force. Pronouncements are constantly being made in publishing spheres and in Parliaments, involving requests to governments that they would attempt to persuade the United States to agree to some better treatment of foreigners, some treatment more in accordance with the requirements of civilisation, if necessary going even so far as to abrogate the present treaties. Thus, for example, it was declared in the German Reichstag on the 15th of last January, that 'All that stands in the statute amounts to neither a protection of the printing trade nor of authors, but only of American piracy.' 'Considering the active engagements respecting intellectual property into which we have entered with the United States, it would appear that we might at least demand this much, that the United States should be willing to protect intellectual property.' Similar complaints are to be heard also from England, France, and Italy.

"An Arrangement should be made on the basis of the Berne Convention.

"Nor are indications wanting that a more humanitarian conception is beginning to make its influence felt in the United States themselves. Literary circles within the country have been for a long time recommending this. And American authors have already perceived that the cheap and reckless provision of foreign works both renders the sale of their own productions difficult, and also hinders the fruitfulness of home literature. Even in the book manufacturing trades the faith in 'manufacturing clauses' and in the unqualified blessing of a restrictive regulation of imports appears to be on the wane. It has been found that these statutes have by no means occasioned the anticipated flood of European manuscripts to inundate American printing houses, not even after the alleviations provided in 1905. The new subjects of dispute which are constantly presenting themselves in consequence of the perpetual patching of the law of 1891 are beginning to have the result of making the present copyright statutes unpopular with the Americans themselves. In such circumstances it is not strange that voices begin to be raised asking for a revision of the whole legislation. President Roosevelt has himself spoken in this sense on the 5th of December last. It may very likely happen that before long some such revision may be made in a modern direction; and even such an one as may render easier the adhesion of the United States to the Berne Convention.

"Be that as it may, it seems to us that the advantages which Swedish authors are to receive from the proposed arrangement are highly problematical; it being proposed really that Sweden shall admit the American author to the same privileges as she allots to her own citizens, for the sake of accepting in exchange the offer of a dubious protection. As a number of different countries have agreed to the declarations of the Berne Convention (surrendering their private views), it appears best (and indeed this is what prudence demands) that no exceptional conventions should be made with a view to securing the favour of even so great a power as the United States; and that the contingent advantages of the American proposals would soon be overweighed by the disadvantages of not having some understanding conclusively framed on rational grounds, and such as would assure the interests of Sweden as well as those of the United States.

"The Authors Society is therefore of opinion that there is for the present no reason for moving for an agreement for reciprocal protection, so long as no actual reciprocity is to result."

THE SIZE AND WEIGHT OF BOOKS.

LIKE a good many other things, a book is a little difficult to define. The additional complication of a distinction between a book that is a book and volumes that are mere *biblia abiblia* may be neglected. We have here to deal only with the book in its material aspect. And still it is not easy to say exactly what a book is. In the library of the British Museum everything is a "book," a volume, a roll, a Pali manuscript on palm leaves strung together through a hole in the middle, a broadside, and even a print. The officials will say: "The engraving you want is a library book," to explain that it is not in the print room. This seems to be an extension of the term beyond its natural meaning. And it will be probably agreed that a sepulchral inscription on a cippus is not a book, nor one set up in commemoration of an historical incident (such as the celebrated Greek inscription at Thermopylae), nor a Pompeiian *graffito*. A Babylonian legal document stamped on a brick may also be excluded, and a choice imprecation scratched on a leaden plaque, or even such memoranda as may be written on a wax tablet, or on a pair of tablets—a dyptich that opens like a book. Here, however, we are coming very near to the "book."

Digitized by Google

For if the tablets become numerous, we have reached the form in which the masterpieces of Greek literature were probably first deposited in the temples. And thus, the interesting questions suggest themselves, "What was the first book? And who wrote it?" For there must have been a day when some man for the first time set down on plaques of clay or stone or metal, on tablets of wood or wax, or on bark or skins, connected matter that was not a mere memorandum, not a single lay, nor isolated prayer or curse or charm, but a connected unity of some sort that had arrangement, some length (a modest one no doubt), and a beginning, middle, and end. And, whatsoever it was, that was the first "book."

Whilst it is impossible to conjecture what the actual materials and form of this first book may have been, those of the oldest extant writings that correspond with this notion of a book are the early Babylonian tablets and "cylinders." The "cylinders" are seldom actually cylindrical, being shaped rather like barrels, or presenting a number of plane sides. The cylinder had evident advantages and disadvantages. The number of its faces, on which the lines ran, as on the pages of a book, was necessarily limited. But it had the advantage of a possibility of some half-a-dozen faces. The tablet had only two. But the matter might be written on a number of successive tablets. Examples of this occur, and then the book consists of a number of plaques of stone or baked clay, corresponding exactly to pages. Such "books" even when of limited extent necessarily occupied a good deal of space, seeing that every plaque was as thick as a moderately thick volume. But in the size of the tablets the convenience of the reader has evidently been consulted. They are not too heavy to be held easily, and they are large enough to provide a respectable "page" of matter in lines of a comfortable length. One merit they had that no kind of book since invented has possessed. A fire in a library left books of baked earth uninjured.

From them to the rolled papyrus is an interval of thousands of years. But among remaining monuments the papyrus comes next, for of early rolls of bark or skins no examples have survived. The book was now a roll, on which the matter was written in columns whose height was determined by the width of the material, their number by its length, and the width of each column by the length of a line not inconvenient to read. When the material was hide or parchment, pieces of which could be joined together, the width of the roll (and the corresponding height of the column) might be very considerable, and the length (and corresponding number of columns) almost what any one pleased. Very large rolls of this kind are still in ceremonial use in the synagogues. But again, the convenience of the reader was consulted in all ordinary cases, and the "volumen" was neither heavy nor large. Papyri vary considerably in length, from three feet to over twenty, but the breadth, which determines the height of the column is generally about ten inches or a foot, more or less. Papyrus was always expensive in Greece, but in imperial Roman times was manufactured in great quantities. "Editions de luxe" existed, with purple backs (the writing was on one side only, saving in exceptional cases, Juvenal's ridicule of which will be remembered), and little, dainty, fancy volumes were also made, with nicely smoothed edges, rolled on rods with ornamented ends. Book I. of Martial's epigrams could be bought in this form for 3*s.* 4*d.*, (five denarii). In print this work fills 39 octavo pages.

It is evident that the book formed of leaves fastened together at the back was the direct offspring of the roll or "volumen." The roll can be transformed into leaves in two different manners, and it is curious that one of these was adopted in the far east (China and Japan), and the other in the west. To form the Chinese book, the roll, without being cut, is folded at the divisions between the columns, or groups of columns, into pleats of which the alternative folds are in opposite directions. This brings all the written portions into pages facing each other, whilst the unwritten back is within the fold. The front edges of each pair of pages of course remain attached, and only one side of the paper is used. It is necessary then only to stitch through the pages near the back to bind the book This method of making up a book may be observed in almost any Chinese or Japanese volume. In the west the other plan was adopted, the roll being cut across into short lengths. The lengths were then folded so as to form a pair of leaves, at first longer than they were high, and each of them containing a number of columns. The leaves seem at first to have been kept loose. Later they were made up into booklets of four sheets. "Codex Sinaiticus" of the fourth century, in which both sides of the parchment are used, has pages considerably wider than they are high, each of which contains four columns. The inconvenience of a book of this shape (except for a music or sketch book) is evident, and the limitation of the columns to two afforded a more comfortable page. But it should be noticed that the division of the page into columns was not an afterthought, but a survival from the earlier roll. The column with its short lines must have been originally suggested by experience of the labour saved the eye, to which no more was presented than could be focussed at one glance, whilst the shortness of the line rendered more easy the recognition of the one which was to follow it.

Digitized by Google

From the date of the downfall of the western empire until the invention of printing, the size and weight of books (which were painfully few) presented insuperable difficulties. Papyrus was no longer to be had, and paper, apparently first made in Europe in Spain in the eighth century, was for a long time very dear. This implied either a return to the primitive bark or the use of parchment and vellum. These are heavy, and as written characters are on the whole considerably larger than printed ones, one only of two things was possible. Either the contents of the book must be very small, or the volume bulky. The Gothic characters are extremely compact (a fact of which any one may satisfy himself by writing a few words in them), and the scribes used a number of familiar contractions, and in this way some space was saved. But folios and thick ones were the order of the day, and the reader who entertained himself with a "romaunt" must have perused it at a desk as laboriously as the monk studied a mighty tome of theology. Some of the church books were enormous. But this was a form of economy, the aim being to make it possible for a number of officials to read from a single large book placed on a lectern before which they stood. The only dainty volumes, those so often exquisitely illuminated, are little devotional booklets, mostly consisting of "The Little Office," with certain additional prayers, which would occupy no more than 50 octavo pages.

Printing also began with large books. But the story of its origin has become the subject of such tornadoes of controversy that it is best left alone. In any case, most of the early printed books are such as cannot be conveniently held in the hands. Books, however, were not only at once much cheaper, but reading also changed into a much easier accomplishment, and the reader's preference for a handy book soon made itself felt. Yet the heavy books were in great repute, and people existed who believed that it was impossible for learning to be found anywhere except in a folio. But the "Elzevirs" (there were many of them, and their publications date from 1592 to 1681) proved the contrary, and must enjoy the honour of having been the first printers who provided the public with a supply of excellent 12mo, 16mo and 24mo editions.

Here was what looked like a solution of the problems involved in the size and weight of books. And it was a solution of a kind for a time. But by no means all the difficulties had been surmounted, and least of all the difficulty which the increase of knowledge and the multiplication of books, which the art of printing produced, were to beget. The actual difficulties are these: On the one hand the weight of a book that can be conveniently held is limited; limited also are the length of the line and the minuteness of the type that can be read with comfort. With the aid of photography, it would now be easily possible to print the Iliad on a sheet of note paper. But a microscope would be needed to read it. Meanwhile the quantity of matter contained in books tends perpetually to increase. Not only is the field of knowledge enlarged, but the reader also asks for more. Instead of a book of Martial, he wants Martial's works. He finds it even a convenience to have a "Corpus Poetarum Latinorum" in a single volume. But the limitations of a book which he can conveniently hold, and of type that he can comfortably read, remain unaltered. Light paper affords some aid, and very thin paper, which enables a volume of the same bulk to contain a very much larger page-surface, affords more, if the paper does not allow the type on the next page "to show through." In this way, India paper very largely increases the possible contents of the book. And this represents the extreme limit of the contents of the volume at present attained. Anything much larger than a royal octavo, which must not be too thick, is not comfortably held in the hands; and the man who desires to carry a book in his pocket will ask for a small octavo or a duodecimo, and further demand that it shall not be too thick. In both cases nonpareil types are the smallest that can be read with comfort, and many people will protest against anything less than minion. Whether the proportions given to the size and solidity of the characters is the best possible seems very doubtful. Some of the taller foreign types seem easier to read than the normal English ones. But this is a question that will probably involve controversies with the printing trade—and when the tradesman gets his feathers up, common sense (at least in England) has to surrender. The division of the single work into volumes is often inevitable, and has its drawbacks as well as its evident advantages. To the man who is not reading studiously, the division into volumes is no inconvenience. To the student the necessity of referring from one volume to another often means a real hindrance. There are few things more terrible than a lexicon in several volumes. But there are many whose contents could not by any ingenuity be compressed into one.

The only aims of an *edition de luxe*, in which the book is purposely made larger than it need be, appear to be publishers' profits and the easy gratification of the vanity of the persons who can afford to buy these monstrosities. They are books to be sold, not to be read. Nor is the case of miniature works, which will go into the waistcoat pocket, much better. Most of these are merely toys. Some of Pickering's editions, a little larger than this, are exquisite. "Quinti Horatii Flacci

Digitized by Google

Opera Omnia, Paris, Santelet, 1828 ; $2\frac{1}{2}$ in. by $1\frac{5}{8}$ in. by $\frac{5}{16}$ in. suggests delicious dreams of never being unaccompanied by this genial poet; but reading the book means courting blindness. "La Divina Commedia," Firenze, Barbera, 1899, is of the same height and width, but only half-inch thick when bound. It is on thinner paper, and printed in type that makes reading just possible. And there is an edition of "Johnson's Dictionary" (published as an advertisement by a firm that shall not be named), measuring $1\frac{1}{16}$ in. by $\frac{11}{16}$ in. by $\frac{1}{4}$ in., which is considerately sold in a case whose side is a magnifying glass. The volume provided with a microscope with which to read it appears to represent the utmost limit of minuteness.

A DIGEST OF THE LAW OF COPYRIGHT.*

THE title of Mr. Macgillivray's book, we must confess, aroused some apprehension, but we were relieved on reading the preface.

The author in all modesty states: "I was asked whether it would be possible to make a clear, complete and accurate statement of the Law of Copyright within the compass of sixty-four octavo pages. I replied that to be clear was difficult, that accuracy in dealing with copyright can only be used in a relative sense, and that a complete statement of the law on any subject is always impossible. Subject, however, to that explanation I was willing to undertake the task." And again, "If it is to be of any use to the legislator of the future he must use it as a warning of what to avoid and not as a guide to follow."

The book starts with two very interesting and useful lists; first, a table of statutes and treaties, and secondly, a table of cases. By the aid of these two those who desire further information will know where to find it.

The book ends with the Copyright Act of 1842 and the Fine Arts Act, 1862. It is a pity that the Berne Convention was not also added, but perhaps space would not admit. As it is hoped the United States Act will be altered shortly, the omission of this Act was wise.

The main portion of the book, pages 1 to 72, contains the digest. This is—if all the limitations are taken into consideration—a careful and scholarly piece of work. No doubt, nothing has been omitted except after deliberate and minute study, and it is certain that everything that has been included has been dealt with in the same spirit. The author's interpretation of the judgment dealing with unpublished works in "Macmillan *v.* Dent" is satisfactory to all those who may have written incriminating letters. But the judgment itself hardly settled the point so decisively.

The Fine Arts Act is no doubt the worst piece of legislation that has been drafted either to distract the author or to benefit the lawyer.

After this, and at no long distance behind, comes, no doubt, the 18th section of the Act of 1842.

It is dangerous for anyone to express a final opinion on any point therein contained. "*Tot homines quot sententiæ*," but why does the digester state (p. 14) "that the author of a contribution to a periodical work or his assignee or personal representative acquires a separate *copyright* in his contribution" after twenty-eight years.

We have read through the section carefully and on several occasions, as the same statement was made in Mr. Macgillivray's larger work: "the right of publishing the same in separate form" reverts to the author, but the ownership of the right of publication is vastly different from the ownership of the copyright. If the digester's statement is correct then it would appear that the latter part of the clause is redundant. But let the question go by. The larger question is after all of greater importance whether the work is done well or ill. That it is done well we have no hesitation in saying, that it shows a great knowledge and meticulous study is apparent. Such a book must necessarily contain an enormous amount of labour. No one who has not attempted to be concise can realise the amount of work which, after all, cannot be judged by the size of the book or the number of its pages.

Whether the effort is well directed ; whether such a book will be of real value, except as "memory guide" to those who already know, is another question, but every effort to explain, either by a digest or by an elaborate treatise, must bring gratitude to those who deal with the labyrinth of a peculiarly labyrinthine subject.

G. H. T.

* "A Digest of the Law of Copyright," by E. J. Macgillivray, published by Butterworth & Co.

A TREATISE ON THE BERNE CONVENTION.*

THE name of Professor Röthlisberger alone will suffice to recommend anything that he writes on the subject of international copyright. Few jurists, if any, have an equal knowledge of the subject, are equally competent to deal

* "Die Berner Uebereinkunft zum Schutze von Werken der Literatur und Kunst und die Zusatzabkommen." Geschichtlich und rechtlich beleuchtet und kommentiert von Prof. Ernst Röthlisberger. Bern. A. Francke. 1906. 8°.

Digitized by Google

with its history and significance, or so capable of forming just and practical views respecting its desirable and possible future developments. A commentary on the Berne Convention from his pen will, therefore, immediately awaken anticipations of a contribution of no ordinary importance to the literature of international copyright. The highest anticipations will not be disappointed. In this commentary Professor Röthlisberger has compiled an historical and exegetic treatise on the Berne Convention fuller by far than any that has previously appeared, and one based upon views so broadly conceived that the work will interest many who have no concern with legal technicalities.

The opening treatise is dedicated to the history of the Convention. This is sketched from the date of the earliest suggestion of international copyright to that of the latest addition to the Berne Convention (Paris, 9th December, 1897). The story is in one sense a short one, for international copyright in any form is a very modern idea. But it is graphically set forth, and at once brings into relief the difficulties—by far greater than they at first sight appear to be—which beset any kind of international law. By no means the least of these are the diversities of legislation in different countries, and the extremely imperfect, antiquated, and illogical character of some of the various statutes. To the last category certainly belong the copyright laws of England. In this historical sketch will be found the reasons why the terms of the Berne Convention are what they are, instead of being what anyone desirous of a perfect international agreement might reasonably desire them to be. And this part of the work should be carefully read by anyone desirous of realising what is in the present position of affairs possible and what is not. When the part played by the ridiculous prejudices of legislators, and the old-womanish attachment of lawyers to anything to which they happen to be accustomed, are realised as they are here unfolded, the wonder is not that the Convention has its weak points, but where the patience has been found, in the teeth of so much unreasonable opposition, to arrive at any agreement at all.

Having concluded the purely historical record, Professor Röthlisberger proceeds to a discussion of the fundamental principles of the Convention. In practice the simple maxim "*suum cuique*" very soon becomes entangled in countless complications. These are intensified by the various sources of legal rights in different countries, and ultimately further modified by diversities of concept of the first principles of justice. Nor are these the only difficulties involved in any attempt to arrive at a fundamental notion of a right regarded by different legislatures from opposite points of view. Professor Röthlisberger's handling of these complex problems is lucid; to make it easy would have been impossible. And he again brings clearly into view at least how the case at present stands.

It is after having determined these preliminary questions that he enters upon the commentary on the Berne Convention. The articles, taken one by one, are here discussed both historically and analytically with a fulness that gives evidence of an enormous erudition. Nothing bearing upon international relations or upon national statutes is overlooked, no detail is left unconsidered. Nor whilst treating of the positions as they at present exist, has the author in any case omitted to point out the lines of possible and desirable future developments. To legists this commentary will be invaluable. To amateurs who flatter themselves that they understand the Berne Convention, or have been amusing themselves with thinking that they could improve it, we would strongly recommend a perusal of a few pages taken anywhere in this commentary as a certain antidote for presumptuous views respecting their own competence to deal with the difficulties involved.

By no means the least interesting part of the work is the concluding section on "The Berne Convention in the Present and the Future." Professor Röthlisberger regards the possibilities of future developments as distinctly limited. And, whilst wishing that wider hopes were possible, we shall not venture to differ from the conclusions reached by an authority so fully informed. The author is good enough to speak of the "loyalty" of Great Britain to the Convention. For our own part we could wish that our statutes could be reformed in some manner that would render possible a more complete agreement—particularly as regards the question of the duration of copyright—with more advanced provisions.

We must not omit to mention that the book contains the text of the Berne Convention in both French and German. The French is the authoritative text, but the German is now of equal authority with it. All other translations are merely translations, and have no actual validity.

Professor Röthlisberger's book will be absolutely indispensable for everyone concerned with international copyright. It appears at a date convenient for all who will be interested in the next revision of the Berne Convention; and it is certain that no one should consider himself competent to form any opinion respecting the lines which that revision should take who has not made himself master of what Professor Röthlisberger has written.

Digitized by Google

CORRESPONDENCE.

"COPYRIGHT IN TITLES."

SIR,—May I ask space in your columns for a few remarks on what constitutes a great injustice to authors. Two years ago I published a 6*s*. book under the title of "The Silent Woman." Previously to its publication I serialised it in a well-known London ladies' paper, as well as in the provincial Press. In due course the book will be issued in my 3*s*. 6*d*. uniform series by Messrs. Hutchinson, as well as in a 6*d*. popular edition. The story was largely advertised and reviewed, and certainly could not have escaped ordinary notice. Yet, despite these facts, I saw *my* title used and advertised in a publication of Harmsworths' for a serial running in one of their penny weekly journals. I at once wrote to the editor, explaining the before-mentioned facts. He replied that there was no copyright in titles, and refused to alter it. I then wrote to the Society of Authors, who also state that there is no absolute copyright in a title, but there is right of *property*, and if one can prove loss or damage by another person's use of it one has a claim against the user!

But if the book is the author's property, surely the title, which really constitutes the *existing* form of the book and is its exponent to the public, should also belong to the author. The fact of its being a portion of his or her public work should include it in legal rights with the work published. To prove damage or loss is a difficult matter, entailing also the publication of agreements and statements. The damage announces itself, I should say, in the appropriating of what is another's, and the consequent vexation and confusion caused by such an action. Cannot Miss Corelli preserve her right to "God's Good Man"? Can Hall Caine lay no claim to "The Christian," or John Strange Winter to her well-known "Bootle's Baby?" Have Dickens and Thackeray, or Miss Braddon, or Wilkie Collins no right to hold their celebrated titles as their own if some penny journal or provincial serialist chooses to steal them? It seems, indeed, as if the law of copyright was sorely in need of revision, and it behoves all authors to combine and insist upon such a revision of that law as would keep their property in their own hands. For a successful title is half the success of a book, and when—as in my case—the author writes the story *to* the title, it is a double annoyance and a double wrong to have it coolly adopted by some one else and to find there is no redress. Also—as if in contradiction to the statement that authors have no claim to their titles—how is it that publishers frequently have to alter them at the last moment owing to a discovery of prior use? In fact, I was informed that priority *did* give an author claim to a title, and no one else could take it again. Otherwise the complications would be endless, and no one would know to whom a book belonged. The general public can usually only retain one fact about a book, and that is more often the title than the author. I have already been asked why I am running my Derbyshire story in a penny weekly of no great literary pretensions, and have to say the story is not mine, though the title is, and belongs to a very popular book. But surely it is time some steps were taken to amend this very serious wrong. It affects all authors, past, present, and to come. A title should be as much part of the copyright of a book as its contents. That it is *not* so is one of those foolish errors of law-making so peculiarly British and so curiously one-sided. If our legislators were authors themselves they would probably bestir themselves to safeguard their rights. But surely the whole body of authors ought to combine against such rank injustice, and claim legal rights in their titles as well as in their books.

I am, dear Sir,

Yours very truly,

"RITA"

(Mrs. Desmond Humphreys).

Since the Press gave generous attention to my complaint I have been informed that Ben Jonson had used the "Silent Woman" as title of a comedy, therefore I was not first in the field. But a comedy is not a book, and three hundred years is long enough for *copyright* of even an Elizabethan stage play. Further, I have been told that Edmund Yates had used that same title. To that I can only reply that my publishers made the usual research and failed to inform me of any such prior right. Had I known, I would have changed mine. What I chiefly complain of is the refusal of the editor of this penny weekly to alter the name of his serial when informed of its recent (and present) existing serial and book rights. As a rule publishers and authors have the courtesy to alter a duplicated title when the fact is brought to their notice. But this was an exceptional instance, and the obstinacy and discourtesy of the refusal induced me to make the matter public.

Would it be possible through *The Author* to persuade modern writers to try for some improvement in the copyright law?

R. L. H.

Digitized by Google

LITERARY TRAINING.

There is a handsome income in Literary work—Articles, Short Stories, &c., but to the inexperienced the way is literally paved with rejected MSS. **You pay by failure for the lack of experience.**

Our "Success" Course, written by a novelist whose name is a household word, will teach you the essentials which are necessary to your success, and save you years of fruitless striving. It consists of twelve practical lessons, which, easily acquired, form a complete literary apprenticeship.

We criticise Students' MSS. Free, and Type and Revise Clients' work at most Reasonable Rates.

For full particulars write for Pamphlet P to

The Literary Correspondence College,

1, ARUNDEL STREET, STRAND, LONDON, W.C.

ESTABLISHED] *The Athenæum Press, Taunton.* [XVIII. CENT.

BARNICOTT & PEARCE

INVITE ENQUIRIES RESPECTING PRINTING.

ESTIMATES OF COST, AND OTHER DETAILS, PROMPTLY GIVEN.

TYPEWRITING. INDEXING, PROOF-READING.—LADY (educated and experienced) undertakes all branches of above; accuracy, promptitude, highest testimonials. Terms on application.

MISS FOOT,
48, Digby Mansions, Hammersmith.

TYPEWRITING COMPANY,
Oswald House, Queen Victoria Road, Coventry.

Every description of work, by experienced typists. MSS. from 9d. per 1000 words. Short Stories or Poems, in book form, as Souvenirs (Illuminated if desired) a speciality.
Particulars on application.

MRS. GILL, TYPEWRITING OFFICE.
35, LUDGATE HILL, E.C.
(ESTABLISHED 1883.)

Authors' MSS. carefully copied from 1s. per 1,000 words. Duplicate copies third price. French and German MSS. accurately copied; or typewritten English translations supplied. References kindly permitted to Messrs. A. P. Watt & Son, Literary Agents, Hastings House, Norfolk Street, Strand, W.C. *Telephone 8464 Central.*

AUTHOR and daughter living in own lovely detached-house, South Coast (large garden) would like to meet with Maiden Lady of means to share same, for mutual society. Hobbies—Theology and Art.

Address P.,
St. Mary's, New Church Road, HOVE.

"THE AUTHOR."

SCALE FOR ADVERTISEMENTS.

[ALLOWANCE TO MEMBERS OF THE SOCIETY 20 PER CENT.]

Front Page	£4	0	0
Other Pages	3	0	0
Half of a Page	1	10	0
Quarter of a Page	0	15	0
Eighth of a Page	0	7	6
Single Column Advertisements per inch	0	6	0
Bills for Insertion per 2,000	3	0	0

Reduction of 20 per cent. made for a Series of Six and of 25 per cent. for Twelve Insertions.

Advertisements should reach the Office not later than the 20th for insertion in the following month's issue.

All letters respecting Advertisements should be addressed to the ADVERTISEMENT MANAGER, *The Author* Office, 39, Old Queen Street, Storey's Gate, S.W.

Digitized by Google

NOVELS, SHORT STORIES, ARTICLES, POEMS.

PLACED AT HIGHEST PRICES.

HUNDREDS OF TESTIMONIALS.

A Contributor to the leading magazines kindly allows us to reproduce the following.

DEAR MR. MAGNUS,—Many thanks for yours of yesterday, which quite shows me the fallacy of a remark so often made about Literary Agencies—that although they often exert all their influence to assist new clients, their interest in, and consequently their use to, the ordinary writer quickly abates!

I can never thank you enough for all you did for me at the beginning of my literary career, and now-a-days I often quote you as fulfilling the requirements of an ideal Agent, viz.—a Guide, Philosopher, and Friend.

With kind regards and again many thanks,

Yours very sincerely,

(Signed) JEAN WILSON-WOODBRIDGE.

LYCEUM CLUB.

THE MOST STRINGENT INQUIRY INVITED.

Managing Director: GEORGE G. MAGNUS,

The CAMBRIDGE LITERARY AGENCY, 115, Strand, London, W.C.

MISS RUTH SPEAKMAN,

Typewriting, Shorthand, French Copying and Translation, Duplicating

Private Room for Dictation and Letter Writing.

10, York Buildings, ADELPHI, W.C. Telephone: 1863 Gerrard.

A LADY (Experienced) undertakes Researches in British Museum. Reading Room and Print Room. 2/- an hour; 8/6 a day.

E.B., 17, OWEN MANSIONS, QUEEN'S CLUB GARDENS, W.

MOORS, WENSLYDALE.

To AUTHORS.

Golf, Grayling Fishing, Hockey, Tennis, Magnificent Scenery. Quiet spot, 900 ft. high, nr. Hawes. Furnished 4 roomed cosy cottage, Nov. to March, 5/- weekly. Station, mile. Neighbours, gentle people. Charwoman available by the hour. Also Furnished Farmhouse—lonely, lovely, lofty, 5 beds in 3 bedrooms, winter, 7/6 per week. Also tiny detached cosily furnished cottage, "Luggas," Nov. to March whole term, £3. Help available. All S.W. aspect.

MARY LESTER, 28, Regent Rd., Crosby, Liverpool.

SIKES and SIKES,

THE WEST KENSINGTON TYPEWRITING OFFICES,

(Established 1899.)

229, Hammersmith Rd., LONDON, W. and

(private address) 13, Wolverton Gardens, Hammersmith, W.

Authors' MSS.; Translations; Duplicating; Plays and Actors' Parts; Legal, General and Commercial Documents. Usual Terms. *References.*

"A CHRISTMAS REVERIE," By Arthur E. Caleb, Late Scholar Muir Central College, Allahabad,

And Author of "A Study of the English Language." 5 by 4. Smith. 6d. net.

Extract from *The Athenæum*.—"There is much charm, tenderness, and feeling in his poem, entitled 'A Christmas Reverie.' The exuberance of its metres and rhymes is not more astounding than its sustained ebullience of amorous imagination, its metrical verbosity than its frenzied erotomania. We heartily recommend this pretty little poem to the general public."—Dated January 10th.

For Copies apply to W. H. SMITH & Co., 103, High Road, KILBURN.

BRADBURY, AGNEW, & CO. LD.,

The Whitefriars Press, LONDON & TONBRIDGE,

Having largely increased their PRINTING and BOOKBINDING PLANT (which is now one of the most complete in the British Isles), are prepared to undertake, at short notice, the production of

Works of Fiction, Legal and Medical Text Books, High-Class Magazines, Newspapers, etc.

ESTIMATES FREE.

An Illustrated Booklet descriptive of the Country Branch of the Firm sent on receipt of a Post Card.

Telegrams: Charivari, London; Charivari, Tonbridge. Telephones: 23 Holborn: 19 Tonbridge; 9108 Central.

Printed by BRADBURY, AGNEW, & Co. LD., and Published by them for THE SOCIETY OF AUTHORS (INCORPORATED), at 10, Bouverie Street, London, E.C.

Digitized by Google

The Author.

(*The Organ of the Incorporated Society of Authors. Monthly.*)

VOL. XVII.—No. 2. NOVEMBER 1, 1906. [PRICE SIXPENCE.

CONTENTS.

	PAGE
Notices	29, 45
Committee Notes	30
Books published by Members of the Society	32
Literary, Dramatic and Musical Notes	34
Paris Notes	36
Spanish Notes	38
The Literary Agent	39
The Illustrations that do not Illustrate	42
Magazine Contents	43
Warnings to the Producers of Books	44
Warnings to Dramatic Authors	44
Warnings to Musical Composers	44
How to Use the Society	45
To Musical Composers	45
The Reading Branch	45
Legal and General Life Assurance Society	45
General Notes	46
Authors, Publishers, Booksellers, and the "Times" Book Club	47
Mrs. J. H. Riddell	48
Copyright Legislation and Uniformity	49
Henry Kirke White	51
The Fiction Taster	54
Defamatory Misprints	55
A Short History of American Literature	55
Correspondence	56

PUBLICATIONS OF THE SOCIETY.

1. **The Annual Report for the current year.** 1*s.*
2. **The Author.** Published ten months in the year (August and September omitted), devoted especially to the protection and maintenance of Literary, Dramatic, and Musical Property. Issued to all Members gratis. Price to non-members, 6*d.*, or 5*s.* 6*d.* per annum, post free. Back numbers from 1892, at 10*s.* 6*d.* per vol.
3. **Literature and the Pension List.** By W. MORRIS COLLES, Barrister-at-Law. 3*s.*
4. **The History of the Société des Gens de Lettres.** By S. SQUIRE SPRIGGE. 1*s.*
5. **The Cost of Production.** (Out of print.)
6. **The Various Methods of Publication.** By S. SQUIRE SPRIGGE. In this work, compiled from the papers in the Society's offices, the various forms of agreements proposed by Publishers to Authors are examined, and their meaning carefully explained, with an account of the various kinds of fraud which have been made possible by the different clauses in their agreements. 3*s.*

   Addenda to the Above. By G. HERBERT THRING. Being additional facts collected at the office of the Society since the publication of the "Methods." With comments and advice. 2*s.*
7. **Copyright Law Reform.** An Exposition of Lord Monkswell's Copyright Bill of 1890. With Extracts from the Report of the Commission of 1878, the Berne Convention, and the American Copyright Bill. By J. M. LELY. 1*s.* 6*d.*
8. **The Society of Authors.** A Record of its Action from its Foundation. By WALTER BESANT (Chairman of Committee, 1888—1892). 1*s.*
9. **The Contract of Publication in Germany, Austria, Hungary, and Switzerland.** By ERNST LUNGE, J.U.D. 2*s.* 6*d.*
10. **Forms of Agreement issued by the Publishers' Association; with Comments.** By G. HERBERT THRING, and Illustrative Examples by Sir WALTER BESANT. 2nd Edition. 3*s.*
11. **Periodicals and their Contributors.** Giving the Terms on which the different Magazines and Periodicals deal with MSS. and Contributions. 6*d.*
12. **Society of Authors.** List of Members. Published October, 1902, price 6*d.* Supplemental List to July, 1903, price 2*d.*, on sale to Members and Associates only.

[*All prices net. Apply to the Secretary, 39, Old Queen Street, Storey's Gate, S.W.*]

Digitized by Google

The Society of Authors (Incorporated).

Telegraphic Address: "AUTORIDAD, LONDON." *Telephone No.: 374 Victoria (G.P.O.).*

PRESIDENT.

GEORGE MEREDITH O.M.

COUNCIL.

SIR WM. REYNELL ANSON, Bart., D.C.L.
THE RIGHT HON. THE LORD AVEBURY, P.C.
J. M. BARRIE.
A. W. Á BECKETT.
ROBERT BATEMAN.
F. E. BEDDARD, F.R.S.
SIR HENRY BERGNE, K.C.B., K.C.M.G.
THE RIGHT HON. AUGUSTINE BIRRELL, P.C.
THE REV. PROF. BONNEY, F.R.S.
THE RIGHT HON. JAMES BRYCE, P.C.
THE RIGHT HON. THE LORD BURGHCLERE, P.C.
HALL CAINE.
EGERTON CASTLE, F.S.A.
EDWARD CLODD.
W. MORRIS COLLES.
THE HON. JOHN COLLIER.
SIR W. MARTIN CONWAY.
F. MARION CRAWFORD.
THE RIGHT HON. THE LORD CURZON OF KEDLESTON.
AUSTIN DOBSON.
SIR ARTHUR CONAN DOYLE.
A. W. DUBOURG.
SIR MICHAEL FOSTER, K.C.B., F.R.S.
DOUGLAS FRESHFIELD.
W. S. GILBERT.
EDMUND GOSSE, LL.D.
SYDNEY GRUNDY.
H. RIDER HAGGARD.
THOMAS HARDY.
MRS. HARRISON ("LUCAS MALET").
ANTHONY HOPE HAWKINS.
E. W. HORNUNG.
JEROME K. JEROME.
HENRY ARTHUR JONES.
J. SCOTT KELTIE, LL.D.
RUDYARD KIPLING.
PROF. E. RAY LANKESTER, F.R.S.
J. M. LELY.
THE REV. W. J. LOFTIE, F.S.A.
LADY LUGARD (MISS FLORA L. SHAW).
MRS. MAXWELL ("M. E. BRADDON").
JUSTIN MCCARTHY.
THE REV. C. H. MIDDLETON-WAKE.
SIR LEWIS MORRIS.
HENRY NORMAN, M.P.
SIR GILBERT PARKER, M.P.
J. C. PARKINSON.
A. W. PINERO.
SIR FREDERICK POLLOCK, Bart., LL.D.
WALTER HERRIES POLLOCK.
OWEN SEAMAN.
G. BERNARD SHAW.
G. R. SIMS.
S. SQUIRE SPRIGGE.
J. J. STEVENSON.
FRANCIS STORR.
WILLIAM MOY THOMAS.
MRS. HUMPHRY WARD.
PERCY WHITE.
FIELD MARSHAL THE RIGHT HON. THE VISCOUNT WOLSELEY, K.P. P.C., &c.

Hon. Counsel—E. M. UNDERDOWN, K.C.

COMMITTEE OF MANAGEMENT.

Chairman—SIR HENRY BERGNE, K.C.B., K.C.M.G.
Vice-Chairman—A. W. Á BECKETT.

AUSTIN DOBSON.
DOUGLAS FRESHFIELD.
SYDNEY GRUNDY.
ANTHONY HOPE HAWKINS.
E. W. HORNUNG.
J. M. LELY.
OWEN SEAMAN.
G. BERNARD SHAW.
FRANCIS STORR.
PERCY WHITE.

SUB-COMMITTEES.

ART.
THE HON. JOHN COLLIER (*Chairman*).
SIR W. MARTIN CONWAY.
M. H. SPIELMANN.

COPYRIGHT.
A. W. Á BECKETT.
SIR HENRY BERGNE, K.C.B., K.C.M.G.
W. MORRIS COLLES.
ANTHONY HOPE HAWKINS.
J. M. LELY.
SIR GILBERT PARKER, M.P.

DRAMA.
HENRY ARTHUR JONES (*Chairman*).
A. W. Á BECKETT.
SIR F. C. BURNAND.
ANTHONY HOPE HAWKINS.
SYDNEY GRUNDY.
A. W. PINERO.
G. BERNARD SHAW.

Counsel in the United States—LAWRENCE GODKIN, 30, Pine Street, New York, U.S.A.

Solicitors—{ FIELD, ROSCOE & Co., 36, Lincoln's Inn Fields, W.C.
G. HERBERT THRING, 39, Old Queen Street, Storey's Gate, S.W.
Solicitor in England to La Société des Gens de Lettres.

Secretary—G. HERBERT THRING.

OFFICES: 39, OLD QUEEN STREET, STOREY'S GATE, S.W.

Digitized by Google

The Author.

(The Organ of the Incorporated Society of Authors. Monthly.)

FOUNDED BY SIR WALTER BESANT.

VOL. XVII.—No. 2. NOVEMBER 1ST, 1906. [PRICE SIXPENCE.

TELEPHONE NUMBER:

374 VICTORIA.

TELEGRAPHIC ADDRESS:

AUTORIDAD, LONDON.

NOTICES.

FOR the opinions expressed in papers that are signed or initialled the authors alone are responsible. None of the papers or paragraphs must be taken as expressing the opinion of the Committee unless such is especially stated to be the case.

THE Editor begs to inform members of the Authors' Society and other readers of *The Author* that the cases which are from time to time quoted in *The Author* are cases that have come before the notice or to the knowledge of the Secretary of the Society, and that those members of the Society who desire to have the names of the publishers concerned can obtain them on application.

List of Members.

THE List of Members of the Society of Authors published October, 1902, at the price of 6*d.*, and the elections from October, 1902, to July, 1903, as a supplemental list, at the price of 2*d.*, can now be obtained at the offices of the Society. They will be sold to members or associates of the Society only.

All further elections have been chronicled from month to month in these pages.

THE PENSION FUND OF THE SOCIETY.

The Committee's Decision, 1906.

THE Trustees of the Pension Fund of the Society have reported to the Pension Fund Committee that there are sufficient funds to enable them to declare another pension. The committee would be glad to receive information, unofficially, from any member of the society of any urgent case within the member's personal knowledge.

Information of such cases, which should be as full as possible, should be sent to the Secretary, 39, Old Queen Street, Storey's Gate, S.W., and will receive the prompt and careful attention of the committee.

The death of Mrs. J. H. Riddell, the first pensioner of the Society, leaves free her pension of £60 per annum, and a sum of £300 to be transferred to the Pension Fund. This sum was handed to Mrs. Alec Tweedie by Mr. Balfour, then First Lord of the Treasury, to be held under certain trusts for the benefit of Mrs. Riddell, and then to be transferred to the Pension Fund of the Society. These trusts are now at an end.

The original trustees purchased £228 of Glasgow and South Western Railway 4 per cent. Preference Stock, and the trustees of the Pension Fund have now accepted the amount which has been transferred in their names, and is added to the list of stocks printed below.

Investments of the Fund.

THE Trustees of the Pension Fund met at the Society's Offices, March 5th, 1906, and having gone carefully into the accounts of the fund, decided to invest a further sum. They have now purchased £200 Cape of Good Hope 3½ per cent. Inscribed Stock, bringing the investments of the fund to the figures set out below.

This is a statement of the actual stock; the

Digitized by Google

money value can be easily worked out at the current price of the market :—

	£	s.	d.
Consols 2½ %	£1000	0	0
Local Loans	500	0	0
Victorian Government 3 % Consolidated Inscribed Stock	291	19	11
War Loan	201	9	3
London and North Western 3 % Debenture Stock	250	0	0
Egyptian Government Irrigation Trust 4 % Certificates	200	0	0
Cape of Good Hope 3½% Inscribed Stock	200	0	0
Glasgow and South Western Railway 4% Preference Stock	228	0	0
Total	£2,871	9	2

Subscriptions, 1906.	£	s.	d.
April 12, Pryor, Francis	2	2	0
June 15, Cuming, E. W. D.	1	1	0
June 15, Skrine, Mrs. J. H.	0	10	0
July , Brend, C. Cunninghame	0	5	0
Oct. 4, Weaver, Mrs. Baillie	0	10	0
Oct. 5, Marchant, James	0	10	0
Oct. 15, Coleburn, Miss Maud	0	5	0

Donations, 1906.			
April 15, Caine, William	1	1	0
April 15, Steel, Mrs. F. A.	0	15	0
June 12, Oliphant, Captain Blair	3	0	0
June 12, B. S. G.	5	0	0
June 16, Behnke, Miss Kate E.	0	5	0
June 28, G. W. Caldicott	1	1	0
June 30, Grierson, G. A.	0	19	0
July 4, Hankin, St. John	1	1	0
July 14, Nisbet, Dr. J.	1	1	0
Sept. 17, Tuite, Hugh	0	10	0
Oct. 1, Tweedie, Mrs. Alec, collected for Mrs. J. H. Riddell Fund	300	0	0
Oct. 4, Drake, Maurice	0	10	6

COMMITTEE NOTES.

THE first meeting of the committee of the society, since the vacation, took place at the office, 39, Old Queen Street, on Monday, October 1st.

After the minutes of the former meeting had been signed, the members and associates were elected. The committee had much pleasure in electing forty-seven in all. This, added to the number already elected during the present year, brings the total up to 177.

The first question after the election was the appointment of a member, on the committee's nomination, to the Pension Fund Committee, owing to the vacancy which occurred recently, by the death of Mrs. Craigie. As members of the society may know, the Pension Fund Committee is formed by three members elected by the committee of management, three chosen by the Society, and the chairman of the committee, *ex officio*. The committee nominated Mr. Anstey Guthrie to the post, and he has accepted the office. A vacancy which occurred on the council was filled by the election of Mr. W. S. Gilbert.

Then followed a discussion of those disputes which had arisen during the vacation. The committee had to decide whether or not they should be taken into court at the society's expense.

The first was a dispute about the remuneration one of the members had received for a contribution to a well-known paper. The member was dissatisfied with the amount. The committee, after consideration, found themselves unable to maintain the member's view of the case.

The second dealt with the detention of MSS. by a publisher. The details of this case were rather complicated, but the committee decided to do all that was in their power to assist the member, by placing the matter in the hands of the society's solicitors to carry into court if necessary. Next followed a question of non-payment of money by an American firm to one of the members for work done. The London solicitors of the society advised that the case was a good one, and in consequence, the committee determined to send the papers to the lawyer of the society in the United States, with instructions to settle the matter as quickly as possible.

The next case referred to an infringement of copyright. Acting on the advice of their solicitors, the committee were unable to take this matter further.

Another somewhat difficult question of infringement of copyright was discussed, and the committee approved the action taken by the chairman during the vacation, in obtaining counsel's opinion. This has not yet been given, but the committee will consider the whole matter if the opinion supports the contention of the member concerned. In another case where counsel's opinion was taken on the chairman's authority, during the vacation, the opinion was read to the committee, who decided to take action.

A simple case of non-payment of a member for work done was placed in the hands of the solicitors to settle.

One of the cases taken up by the society, on the instructions of the committee at their meeting in July, ended in the society recovering a sum due to

Digitized by Google

Miss E. M. Symonds, one of its members. Miss Symonds was kind enough to send a donation of £10 to be applied to any fund which the committee might select. The committee passed a sincere vote of thanks to Miss Symonds for her generosity in recognising the work the society had been able to do for her, and decided to place the sum to the credit of the capital account of the society.

The secretary reported that a sum of over £100 was lying to the credit of this account, and the committee authorised the investment of £120 in the purchase of consols.

Dramatic Sub-Committee.

This committee had adjourned the meeting which it held before the vacation, in order to give the secretary an opportunity to obtain the Articles of Association and Agreements of the Société des Auteurs et Compositeurs Dramatiques. The secretary obtained these during the vacation; they were translated and placed before the committee for their consideration.

At the adjourned meeting held at the society's offices on Friday, October 12th, the committee instructed the secretary to draft a pattern form of agreement. This would be settled by the committee. Members of the society who are dramatists would then, when entering into contracts with a manager for the sale of their licence to perform, have some reliable form of contract to present.

The committee also took into consideration the question of fees resulting from dramatic performances, and hope to be able to secure better terms for those who are members of the society.

Copyright Sub-Committee.

A meeting of the Copyright Sub-Committee was held at 39, Old Queen Street, S.W., on Monday, October 15th, at four o'clock, to consider the Copyright Bill now before the United States Senate. The committee had already given the matter their careful consideration, and had utilised a digest which had been prepared for them by the order of the general committee during the vacation. The digest, which had been compiled by a barrister, indicated the various differences between the new Bill and the old Act, and various general comments on the draughtsmanship.

After further consideration the committee decided to send a letter in general terms to the Registrar of Copyright in the United States, expressing their satisfaction at the advance made in the present Bill, but their regret that the United States had still found itself unable to accept the principle adopted by all the countries members of the Berne Convention, by cutting out the manufacturing clauses. This letter was submitted to the general committee, and in due course will be forwarded to the United States.

Pension Fund Committee.

On Friday, October 12th, the Pension Fund Committee met in order to consider the position of the fund now that the pension allotted to Mrs. Riddell has lapsed. The result of the meeting is indicated under the heading "Pension Fund of the Society." A slight alteration has been made in the committee's notice, and £228 worth of Glasgow and South-Western Railway stock has been added to the investments held by the trustees of the Pension Fund.

October Elections.

Bates-Batcheller, Mrs.	Aberdeen Hall, North Brookfield, Mass., U.S.A.
Bell, Malcolm	139, Gloucester Road, S.W.
Bond, Francis	9, Dunheved Road N., Thornton Heath.
Byatt, Henry	96, Belsize Road, N.W.
Cancellor, Mrs.	21, Launceston Place, Kensington, W.
Carter, Mrs. J. E.	Manor House, Northwold, Norfolk.
Cartwright, Mrs.	Heidelberg, Transvaal, South Africa.
Chisholm, Miss Helen	40, Hereford Road, Bayswater, W.
Clarke, T. Kingston	25, Market Street, Altrincham.
Coleborn, Miss Maud	52, Lower Sloane Street, S.W.
Cornish, Mrs.	Lyot Villa, Chiswick Mall, W.
Dabbs, George H. R., M.D.	25, Austin Friars, E.C.
Dickinson, G. Lowes	King's College, Cambridge.
Dixon, Miss H. Margaret	36, Harborne Road, Edgbaston.
Drake, Maurice	4, The Close, Exeter.
Forshaw, C. F.	Baltimore House, Bradford.
Greswell, George	Kelsey House, Louth, Lincolnshire.
Hammerton, J. A.	43, Hornsey Rise Gardens, N.
Hyland, Miss M. E. F. (Kythe Wylwynne)	Rose Villa, West Street, Chesterfield.
Kaye-Smith, Miss Sheila	9, Dane Road, St. Leonards-on-Sea.
Kennedy, The Rev. J. H.	The Glebe, Stillorgan, Co. Dublin.

Digitized by Google

Lambert, L. . . .	10, Rue Crevzux, Paris.
Langley, Miss L. G. .	180, Tocknothen Street, Providence, R. I., U.S.A.
Lings, Miss Hettie . .	c/o R. Percival, Esq., Beech House, Northenden, Cheshire.
Little, Joseph . . .	Brisbane, Australia.
Macleod, Angus . .	London.
Marchant, James, F.R.S.L.	The Authors' Club, Whitehall Court.
Meath, The Right Hon. The Earl of, P. C., &c.	83, Lancaster Gate, W.
Nevinson, Henry W. .	4, Downside Crescent, Hampstead, N.W.
Oliver, Miss Letitia Selwyn	30, St. George's Terrace, Kemptown, Brighton.
Rhys, Ernest . . .	Derwen, Hermitage Lane, West Hampstead, N.W.
Rickett, Arthur, M.A., LL.D. . . .	National Liberal Club, Whitehall Place, S.W.
Savory, D. L. . . .	6, Quentin Road, Blackheath, S.E.
Selincourt, Hugh de .	24, Denning Road, Hampstead, N.W.
Schottland, Maxime .	Abbotsford Hotel, Russell Square, W.C.
Sherring, C. A. . .	Deputy Commissioner, Bara Banki, Oude, India.
Sinclair, Upton . .	Princeton, New York, U.S.A.
Smith, Miss Elizabeth .	Aberdoney, Leatherhead, Surrey.
Spencer, J. G. . . .	49, Morshead Mansions Maida Vale, W.
Spencer, Mrs. J. L. (Jessie Kennedy) . . .	14, Royal Crescent, Holland Park, W.
Sturge, Dr. Mary . .	45, Hagley Road, Birmingham.
Thomas, Edward . .	Ashford, near Petersfield, Hampshire.
Thurston, E. Temple .	20, Victoria Road, Kensington, W.
Trafford-Taunton, Mrs. .	20, Colville Road, W.
Ussher, Mrs. Beverley .	20, Glenmore Road, Hampstead, N.W.
Weaver, Mrs. Baillie (G. Colmore) . .	Newport, Essex.
Whyte, Miss Christina Gowans . . .	84, Redcliffe Gardens, S.W.

BOOKS PUBLISHED BY MEMBERS OF THE SOCIETY.

(In the following list we do not propose to give more than the titles, prices, publishers, etc., of the books enumerated, with, in special cases, such particulars as may serve to explain the scope and purpose of the work. Members are requested to forward information which will enable the Editor to supply particulars.)

ART.

THE EARLY WORK OF RAPHAEL. By JULIA CARTWRIGHT. New and Revised Edition. 218 pp. (Miniature Portfolio Monographs). 6 × 4¼. Seeley. 2*s.* n.

SELECTED DRAWINGS FROM OLD MASTERS IN THE UNIVERSITY GALLERIES AND IN THE LIBRARY OF CHRIST CHURCH, OXFORD. Chosen and described by SIDNEY COLVIN. Part V. Containing 20 Drawings. 22¾ × 16½ Oxford: Clarendon Press. London: Frowde. £3 3*s.* n.

OXFORD UNION SOCIETY. The Story of the Painting of the Pictures on the Walls and the Decorations on the Ceiling of the Old Debating Hall (now the Library) in the years 1857—8—9. By W. HOLMAN HUNT. 15 × 11. Frowde. 10*s.* 6*d.* n.

BIOGRAPHY.

WILLIAM STUBBS, BISHOP OF OXFORD, 1825-1901. By W. H. HUTTON, B.D. 9 × 5¾. 264 pp. Constable. 6*s.* n.

PERSONAL REMINISCENCES OF HENRY IRVING. By BRAM STOKER. Two Vols. 9 × 5¾. 372 and 380 pp. Heinemann. 25*s.* n.

SOME REMINISCENCES OF WILLIAM MICHAEL ROSSETTI. Two Vols. 9 × 5¾. 578 pp. Brown Langham. £2 2*s.* n.

THE FIRST GENTLEMAN IN EUROPE. By LEWIS MELVILLE. Two Vols. 9 × 5¾. 334 and 327 pp. Hutchinson. 24*s.* n.

BOOKS FOR THE YOUNG.

JACK HAYDON'S QUEST. By J. FINNEMORE. 8 × 5½. 351 pp. Black. 5*s.*

A WANDERING PRINCE. By E. M. GREEN. 6 × 4¾. 29 pp. S.P.C.K. 2*d.*

ROGER'S BATTLE. By E. M. GREEN. 6 × 4¾. 31 pp. S.P.C.K. 2*d.*

FRANK BROWN, SEA APPRENTICE. By F. T. BULLEN F.R.G.S. 7¾ × 5¼. 347 pp. Nisbet. 6*s.*

THE FORTUNES OF JUNIA. By M. BRAMSTON. 7¼ × 5. 159 pp. S.P.C.K. 1*s.* 6*d.*

BILLY MOUSE. By MAJOR ARTHUR LAYARD. With 20 Coloured Pictures. James Nisbet. 1*s.* 6*d.* cloth. 1*s.* n. in Picture Boards.

THE EMPIRE'S CHILDREN. By J. FINNEMORE. 7½ × 5. 288 pp. Chambers. 2*s.* 6*d.*

THE RAILWAY CHILDREN. By E. NESBIT. 8¼ × 5¾. 309 pp. Wells Gardner. 6*s.*

THE STORY OF THE AMULET. By E. NESBIT. 8 × 5. 374 pp. Fisher Unwin. 6*s.*

AUNT PATTY'S PAYING GUESTS. By EGLANTON THORNE. 8 × 5¼. 254 pp. Religious Tract Society. 2*s.*

FORAY AND FIGHT. By J. FINNEMORE. 7½ × 5¼. 315 pp. Chambers. 3*s.* 6*d.*

THE BOYS OF BRIERLY GRANGE. By FRED WHISHAW. 7½ × 5¼. 316 pp. Chambers. 3*s.* 6*d.*

THE BOY TRAMP. By T. COBB. 7½ × 5. 248 pp. Wells Gardner. 2*s.* 6*d.*

THE COMPETITORS. A Tale of Upton House School. By FRED WHISHAW. 7½ × 5½. 208 pp. Wells Gardner. 2*s.*

THE MEN OF THE BACKWOODS. By ASCOTT R. HOPE. 7¾ × 5. 488 pp. Griffith Farren. 2*s.*

Digitized by Google

ECONOMICS.

THE BRITISH TRADE YEAR-BOOK, 1906. By J. HOLT SCHOOLING. Second Year of Issue. 10 × 6¾. 384 pp. Murray. 10*s.* 6*d.* n.

EDUCATIONAL.

THE CRICKET ON THE HEARTH. By CHARLES DICKENS (English School Texts). Edited by W. H. D. ROUSE, Litt. D. 6½ × 4¼. 115 pp. Blackie. 6*d.*

FICTION.

BURNT SPICES. By L. S. GIBSON. 7¾ × 5. 350 pp. Chatto and Windus. 6*s.*

DIANA AND DESTINY. By CHARLES GARVICE. 7¾ × 5. 304 pp. Hodder and Stoughton. 6*s.*

THE MATRIMONIAL LOTTERY. By CHARLOTTE O'CONOR ECCLES. 7½ × 5. 299 pp. Nash. 6*s.*

LOVE LETTERS THAT CAUSED A DIVORCE. By MAY ALDINGTON. 7¾ × 5. 175 pp. Sisleys. 2*s.* 6*d.* n.

PUCK OF POOK'S HILL. By RUDYARD KIPLING. 8 × 5¼. 306 pp. Macmillan. 6*s.*

THE FIRST CLAIM. By M. HAMILTON. 7½ × 5. 315 pp. Methuen. 6*s.*

IN GREEN FIELDS. By OSWALD CRAWFURD, C.M.G. 7½ × 5. 312 pp. Chapman and Hall. 6*s.*

THE WHITE PLUMES OF NAVARRE: A ROMANCE OF THE WARS OF RELIGION. By S. R. CROCKETT. 8 × 5½. 347 pp. Religious Tract Society. 6*s.*

THE INCOMPLETE AMORIST. By E. NESBIT. 7½ × 5. 311 pp. Constable. 6*s.*

SOPHY OF KRAVONIA. By ANTHONY HOPE. 7¾ × 5. 398 pp. Arrowsmith. 6*s.*

"RUNNING HORSE" INN. By A. T. SHEPPARD. 7¾ × 5¼. 416 pp. Macmillan. 6*s.*

WOMEN AND THE WEST. By CHARLES MARRIOTT. 7½ × 5. 304 pp. Nash. 6*s.*

FRIAR'S LANTERN. By G. G. COULTON. 7½ × 5. 255 pp. J. Clarke. 3*s.* 6*d.* n.

THE AVENGING HOUR. By H. F. PREVOST-BATTERSBY. 8 × 5. 347 pp. Hurst and Blackett. 6*s.*

SABA MACDONALD. By RITA. 8 × 5. 580 pp. Hurst and Blackett. 6*s.*

THE ILLUSTRIOUS O'HAGAN. By JUSTIN H. MCCARTHY. 8 × 5¼. 319 pp. Hurst and Blackett. 6*s.*

THE BASKET OF FATE. By SIDNEY PICKERING. 7¾ × 5. 343 pp. Arnold. 6*s.*

THE WORKADAY WOMAN. By VIOLET HUNT. 7½ × 5. 301 pp. Werner Laurie. 6*s.*

A FELON'S DAUGHTER. By JEAN MIDDLEMASS. 7¾ × 5. 317 pp. Digby Long. 6*s.*

PAUL. By E. F. BENSON. 7¾ × 5. 321 pp. Heinemann. 6*s*

A LADY OF ROME. By F. MARION CRAWFORD. 7¾ × 5. 390 pp. Macmillan. 6*s.*

CHIPPINGE. By STANLEY J. WEYMAN. 7¾ × 5¼. 375 pp. Smith Elder. 6*s.*

THE HEIR. By SYDNEY C. GRIER. 7¾ × 5. 348 pp. Blackwood. 6*s.*

QUICKSILVER AND FLAME. By ST. JOHN LUCAS. 7¾ × 5. 320 pp. Arnold. 6*s.*

THE WHITE HOUSE. By M. E. BRADDON. 7¾ × 5¼. 444 pp. Hurst and Blackett. 6*s.*

A GAMBLE WITH LIFE. By SILAS K. HOCKING. 8 × 5¾. 384 pp. J. Clarke. 3*s.* 6*d.*

OLD FIREPROOF. By O. RHOSCOMYL. 7½ × 5. 390 pp. Duckworth. 6*s.*

SISTER BENVENUTA AND THE CHRIST CHILD An Eighteenth Century Legend. By VERNON LEE. 5¼ × 3½. 77 pp. Grant Richards. 6*d.* n.

HISTORY.

THE FLIGHT OF MARIE ANTOINETTE. From the French of G. Lenotre. By MRS. RODOLPH STAWELL. 9 × 6. 340 pp. London: Heinemann. Philadelphia: Lippincott. 10*s.* n.

HISTORY OF INDIA. By H. G. KEENE, C.I.E. 2 Vols. New and Revised Edition. 9 × 6. 380 and 359 pp. Edinburgh: Grant. 12*s.* 6*d.* n.

COURT LIFE IN THE DUTCH REPUBLIC 1638—1689. By THE BARONESS SUZETTE VAN LUYLEN VAN NYEVELT. 9¼ × 6¼. 363 pp. Dent. 16*s.* n.

LAW.

THE AUSTINIAN THEORY OF LAW. By W. JETHRO BROWN, Professor of Comparative Law in the University College of Wales. 8¾ × 5¾. 383 pp. Murray. 10*s.* 6*d.* n.

LITERARY.

MONTAIGNE: A STUDY. By R. WARWICK BOND. 7¾ × 5¼. 93 pp. Frowde. 4*s.* n.

VICTORIAN NOVELISTS. By LEWIS MELVILLE. 9 × 5¾. 321 pp. Constable. 12*s.* 6*d.* n.

MEMORIES AND THOUGHTS: MEN, BOOKS, CITIES, ART. By FREDERIC HARRISON. 8¼ × 5½. 306 pp. Methuen. 6*s.*

EARLY ESSAYS AND LECTURES. By CANON SHEEHAN, D.D. 8 × 5¼. 354 pp. Longmans. 6*s.* n.

TIME AND THE GODS. By LORD DUNSANY. Illustrated by S. H. SIME. 8¾ × 7. 179 pp. Heinemann. 6*s.* n.

POETRY.

POEMS. By W. B. YEATS. 7¾ × 5. 280 pp. Bullen. 6*s.* n.

THE FOOL OF THE WORLD AND OTHER POEMS. By ARTHUR SYMONS. 8½ × 5¾. 119 pp. Heinemann. 5*s.* n.

THE CRACKLING OF THORNS. By DUM-DUM. 7¾ × 5. 79 pp. Constable. 3*s.* 6*d.* n.

REPRINTS.

POEMS. By COVENTRY PATMORE. With an Introduction by BASIL CHAMPNEYS. 7¾ × 5¼. 439 pp. Bell. 6*s.* n.

THE PROFESSOR. By CHARLOTTE BRONTE. To which are added THE POEMS OF CHARLOTTE, EMILY, AND ANNE BRONTE. With Introduction by THEODORE WATTS-DUNTON. CAPTAIN SINGLETON. By DANIEL DEFOE. With Introduction, by THEODORE WATTS-DUNTON. 427 pp. and 303 pp. 6 × 4. Frowde. 1*s.* n.

A SAILOR'S GARLAND. Selected and Edited by J. MASEFIELD. 7¾ × 5. 328 pp. Methuen. 3*s.* 6*d.* n.

THEOLOGY.

SILANUS, THE CHRISTIAN. By E. A. ABBOTT. 9 × 6. 368 pp. Black. 7*s.* 6*d.* n.

DEVOTIONAL ASPIRATION. By EUPHEMIA (EFFIE JOHNSON). 6½ × 5¼. 172 pp. Bagster. 2*s.* 6*d.* n.

THE VICTORIES OF ROME AND THE TEMPORAL MONARCHY OF THE CHURCH. By KENELM DIGBY BEST. Fifth Edition. Revised and enlarged. 6 × 4. 176 pp. Kegan, Paul. 1*s.* n.

TOPOGRAPHY.

STRATFORD-ON-AVON. By SIDNEY LEE. New and Revised Edition. With a new Preface. 8 × 5½. 328 pp. Seeley. 6*s.*

TRAVEL.

HEIDELBERG: ITS PRINCES AND ITS PALACES. By ELIZABETH GODFREY. 9 × 5¾. 351 pp. Grant Richards. 12*s.* 6*d.* n.

THE ROMANTIC EAST: BURMAH, ASSAM, AND KASHMIR. By WALTER DEL MAR. 8¾ × 5¾. 211 pp. Black. 10*s.* 6*d.*

Digitized by Google

THINGS SEEN IN JAPAN. By CLIVE HOLLAND. 6 × 4¾. Seeley. 2*s.* n.
WESTERN TIBET AND THE BRITISH BORDERLAND. By C. A. SHERRING. 10×6. 376 pp. Arnold.
ROMANTIC CITIES OF PROVENCE. By MONA CAIRD. 9×6½. 413 pp. Unwin. 15*s.* n.
THE ITALY OF THE ITALIANS. By HELEN ZIMMERN. 7½×5½. 291 pp. Sir Isaac Pitman & Sons. 6*s.* n.
CANADA TO-DAY. By J. A. HOBSON. 7½ × 5. 143 pp. Unwin. 3*s.* 6*d.* n.
WHALING IN MANY SEAS AND CAST ADRIFT IN SIBERIA. By DAVID WILKINSON. 8 × 5½. 296 pp. Drane. 6*s.*

LITERARY, DRAMATIC, AND MUSICAL NOTES.

"A LOST SUMMER" is the title of a story by Theodora Douglas, which is running as a serial through the *Melbourne Argus*. It will be published in book form early in the spring by Messrs. Cassell & Co.

Four of Miss Lillian Campbell Davidson's novels are being translated into Spanish by Senora Cabrera de Ibona, and will shortly be published by Senor Calleja of Madrid.

Miss Violet Hunt's new novel, published by Mr. Werner Laurie, is called "The Workaday Woman." The subject which Miss Hunt has chosen for her new work is the ordinary workaday woman who reaches no very high levels of emotion, nor descends to any preposterous degree of baseness, who lives through exceptional circumstances enough, and takes them all in the day's work, who behaves in the way that a hundred other women would behave in similar circumstances.

The Walter Scott Publishing Co. have just issued a revised and enlarged edition of Mr. J. A. Hobson's work, "The Evolution of Modern Capitalism." This new edition contains fresh chapters dealing with trusts, syndicates, and other industrial combinations, and with the new financial conditions as exhibited in Great Britain, the United States, and South Africa. The chapters from the earlier edition are largely rewritten with facts and figures brought up to date, so as to give a full analysis of the structure and functions of modern capitalistic industry.

Mr. William Heinemann's announcements for the autumn include new works by the following members of the Society:—Mr. Bram Stoker, Mr. Arthur Symons, Mr. E. F. Benson, Mrs. Belloc Lowndes, Mr. H. H. Bashford, Miss S. Macnaughtan, Mary Gaunt and J. R. Essex, and Lord Dunsany.

"Personal Reminiscences of Henry Irving," by Bram Stoker, while only professing to be a book of personal recollections of Irving, and of the many eminent persons with whom he came in contact, is in reality a biography, in the course of which the reader is permitted many glimpses behind the scenes; and to the actor, as well as to the theatre-goer, is given the opportunity of becoming acquainted with some of the methods and principles of the artist, and the processes by means of which his famous productions were elaborated.

Mr. Symons' volume is entitled "The Fool of the World," and contains in addition to the poem from which it takes its title, "Meditations," "Amends to Nature," "Guests," "Variations on an Old Tune," "Mary in Bethlehem: A Nativity." It is published at 5*s.* nett.

"Paul," by Mr. E. F. Benson, is a modern love story concerned mainly with the experiences of two high-spirited young people who do not discover that they were made for each other until an unhappy marriage has parted them. The tragic death of the husband still further estranges the lovers, but only for a time; and the end is a happy one.

The hero of Mr. H. H. Bashford's novel, which he has entitled "The Trail Together," is the ne'er-do-well of a good English family, and its scene is laid in Manitoba. "The Expensive Miss Du Cane," by Miss S. Macnaughtan, is a comedy of country house life. The heroine, well-bred and popular, has yet one great disadvantage which puts an effective spoke in the wheel of her love-idyll.

"Time and the Gods," by Lord Dunsany, is a collection of curious little parables and allegories, having for their subject man in one or other of his relations to the forces of nature. It contains ten illustrations by Mr. S. H. Sime.

The story which Mary Gaunt and J. R. Essex have written in collaboration is one of West African adventure, with a strong love interest which centres in a pretty English girl who is travelling up the country under the escort of a missionary and his wife.

Messrs. Constable have just published E. Nesbit's book, "The Incomplete Amorist." The first edition of this book in America was sold out on the day of publication. It is a story of modern love, and is, in fact, a study of the artistic temperament.

"The Railway Children" (Wells Gardner) and "The Amulet" (Unwin), by the same writer, are stories for children which are published this month. "The Amulet," which was written two years ago, is a story of magic. "The Railway Children" deals with real life.

Mr. John Murray is publishing a new volume by Mr. Sidney Lee on "Shakespeare and the Modern Stage," with other essays. It mainly consists of articles on various aspects of the Shakespearean drama which bear on current affairs.

Digitized by Google

Most of them have appeared in periodicals during the past few years, and they have now been thoroughly revised. One paper, however, on "Aspects of Shakespeare's Philosophy" has not hitherto been printed.

"A Sailor's Garland" is the title of an anthology by Mr. John Masefield, published last month by Messrs. Methuen & Co. It is an anthology of sea verse, old and new, in every mood of the sailor and the ocean. In particular the volume contains a series of poems illustrating British sea-history from the fourteenth century until the present day.

Mr. W. J. Loftie is writing a colour book on "The Colour of London," which Messrs. Chatto and Windus will publish. The volume will contain an introduction by Mr. M. H. Spielmann, and will be illustrated by a Japanese artist, Mr. Loshio Markino, who will also contribute to the work an essay on London as he has seen it.

Messrs. Chatto & Windus are adding Mr. Austin Dobson's Eighteenth Century Vignettes to the St. Martin's Library. The first series will shortly be published, and the second and third will follow. There will be three illustrations in each volume.

Miss Charlotte Mansfield, author of "Torn Lace," "Flowers of the Wind," etc., published last month, through Messrs. Greening & Co., a new novel entitled "The Girl and the Gods."

Messrs. Masters are publishing for the Rev. Cornelius Witherby, M.A., honorary curate of St. Mary Magdalene, Wandsworth Common, and author of some sermons on the Book of Proverbs, some Advent readings, under the title of "O Sapienti"; being expositions of Gregory's "Great Antiphons," the first of which begins with those two words, which appear in the calendar on December 17th.

In "Italy of the Italians," a book issued by Messrs. Sir Isaac Pitman & Sons last month, the author, Miss Helen Zimmern, who has lived in that country for twenty years, has endeavoured to portray the Italians themselves, and to bring before her readers the political and business activities, and the national life of the people. The volume is copiously illustrated.

Messrs. Kegan Paul & Co. have just published the fifth edition, revised and enlarged, of the Rev. Father Best's work, "The Victories of Rome and the Temporal Monarchy of the Church." The book was originally issued in 1862, two or three editions were issued at intervals, the last in 1893; but for some time the work had been out of print.

Mr. W. M. Rossetti is publishing through Messrs. Brown, Langham & Co., a two volume work entitled "Some Reminiscences," in which is given a full account of the early days of the Rossetti family, with sidelights on the Pre-Raphaelite movement and the literary and artistic career of Dante Gabrielle Rossetti.

Mr. Allan Fea has edited, and Messrs. Bickers are publishing, a new edition of the "Memoirs" of Count de Gramont. The text follows Sir Walter Scott's translation, but where actual inaccuracies occur Mr. Henry Vizetelly has been followed. The edition will contain over one hundred illustrations which the author has chosen from original paintings by the great artists of the time.

The main object of Dr. Edwin A. Abbott's new book, "Silanus the Christian," published recently by Messrs. A. & C. Black, is to suggest a conception of Christ, not as a prophet, rabbi, or philosopher, but as the eternal Son of God, incarnate as the son of Joseph and Mary, dying for mankind, spiritually raised from the dead and introducing into the world a new spiritual life communicable by His disciples to their successors.

In "The First Gentleman of Europe," which Messrs. Hutchinson & Co. announce, Mr. Lewis Melville writes of the life and times of George IV., beginning with his birth and concluding with his death. The author treats of the social life rather than of the political affairs of the later Georgian period. The Duke of York, who was so near the throne for so many years, and his brothers, are introduced into the narrative; while the unhappy Caroline of Brunswick and Princess Charlotte of Wales figure largely in the work. The illustrations comprise a number of portraits and caricatures.

The same publishers are producing, for Mrs. Inchbold, her new book, "Under the Syrian Sun." The volume, which contains forty coloured plates, by Mr. Stanley Inchbold, has been written and painted from the standpoint of a close personal knowledge of local colour, of many rites and customs, and of the general life of the country. It includes special chapters recounting experiences of native life and custom; visits to harems on occasions of ceremony and festival; to the various monasteries erected on sites of interest to travellers of all castes and race.

"A Quaker Lover," written by Mr. Joseph Adair, and published by Messrs. S. W. Partridge & Co., is a story intended to illustrate life in the Society of Friends in the North of England as it was a little before the middle of last century. The incidents are drawn from actual occurrences, and the details of social life are delineated from the personal observations and knowledge of the author.

Raymond Jacbern's new books this season are "A Record Term," a girls' school story (Chambers), and "The Ruler in Chief," a story for boys and girls (Wells, Gardner, Darton & Co.).

Messrs. M. H. Gill & Son, Ltd., of Dublin, have recently published a new volume by Mr. Randal

Digitized by Google

McDonnell. It is called "When Cromwell came to Drogheda: A Memory of 1649."

Mr. Bart Kennedy has published, through Messrs. Cassell & Co., a volume entitled "Wander Pictures." It is a record of the author's journeyings in England, from the Fen district in the East to Tintagel in the West.

In her new work, "Romantic Cities of Provence," which is to be published by Mr. T. Fisher Unwin, Mrs. Mona Caird's aim has been to suggest to the imagination the peculiar essence and quality of Provence. The material for this work was gathered by the author during the course of more or less haphazard wanderings from town to town and across the plains of this romantic corner of France.

Messrs. George Bell & Sons announce the publication of a work dealing with precious stones from the pen of Mr. Leopold Claremont—himself a practical gem-cutter. The volume bears the title of "The Gem-Cutter's Craft."

The third and completing volume of Mr. J. E. Millais' study of the mammals of Great Britain and Ireland has just been issued by Messrs. Longmans & Co. Like the preceding volumes, this volume will contain illustrations by the author and other artists. The published price is £6 6*s*. nett.

Mr. Andrew Melrose is publishing an album of Natural History by Mr. Horace Groser. The title of the work is "The Book of Animals. The same publisher is issuing "The World's Exploration Story," by the Rev. Albert Lee.

Mr. Charles Wise has published through Messrs. W. E. & J. Goss, of Kettering, a collection of Northamptonshire Legends, which he has put into rhyme. The legends contained in the volume are selected from a considerable number which the author has collected during a residence of more than sixty years in North Northamptonshire.

Mr. Edmund Gosse has written a general introduction to the Pentland Edition of Louis Stevenson's books which Messrs. Cassell & Co. are publishing. Mr. Gosse also contributes a series of brief biographical notes, which will appear in the various volumes of this authoritative version.

The Germans, from time to time, take the opportunity of presenting a medal to some particular mason for services to freemasonry. In pursuance of this custom they have recently presented a medal to Mr. R. F. Gould in the Quatuor Coronati Lodge—a lodge which requires of every member either a literary or an artistic qualification.

In the early part of October, Miss Anna Mather gave, at the London Musical Club Hall, Hart Street, Bloomsbury, a recital of Dr. Dabbs' dramatic monologue, "The Swan Song of Charlotte Corday."

The first of three chamber concerts which Mr. Geoffrey Besant is giving at Steinway Hall, took place on Wednesday, October 24th. The programme of the second concert to be given on Wednesday, November 14th, includes:—Four Serious Songs (*Brahms*); Scena—Il faut passer (*Akeste*), (*Lully*), Mr. Geoffrey Besant. Song, "The Bell Song" (Lakmé) (*Délibes*), Miss Bessie Cartwright. Piano sonata, "The Moonlight Sonata (*Beethoven*), Miss Myra Hess. And that of the last concert, to be given on Wednesday, December 5th:—Vision fugitive (Heriodade) (*Massenet*); An Irish Idyll (*C. Villiers Stanford*), Mr. Geoffrey Besant. Pianoforte quintet (*Percy Buck*) (first performance in London), Dr. Percy Buck and the John Saunders Quarter. Fantasy for string quartet (*Frank Bridge*).

In her lecture at Dudley on October 8th Madame Sarah Grand took for her subject "Mere Man," and in her remarks stated that it was impossible to take man seriously from every point of view for the reason that man took himself seriously enough to answer all the purposes of humanity. Madame Grand described her subject as a paradoxical creature of many moods.

The results of an impression which a well-bred girl and her mother derived from an undenominational minister's exposition of the "Gospel of Humanity," provide material for Mr. St. John Hankin's new comedy, "The Charity that Began at Home," produced at the Court Theatre on October 23rd. The quarrels between the varied social characters whom they invited as their guests, in consequence of their faith in this Gospel, demonstrate the failure of their efforts towards its practical application. The caste included Miss May Martyn, Mr. Dennis Eadie and Miss Margaret Murray.

PARIS NOTES.

THE second volume of Balzac's letters to the woman he afterwards married has been published under the title of "Lettres à l'Etrangère." This volume of five hundred pages contains the letters of three years, 1842—1844. It was in 1832 that Balzac received his first letter from the Countess Hanska, *née* Eveline Rzewuska. It was merely signed "l'Etrangère," and Balzac replied in the *Quotidienne* as there was no address given in the letter. His marriage with the Countess Hanska took place in March, 1850, and he died in August of the same year. Paul Bourget has written a long article on this volume in the *Figaro* entitled "Une des Enigmes de Balzac."

Among recent volumes are "Sociologie et Littérature," by Paul Bourget. In the first part he

Digitized by Google

gives us a fresh contribution to the doctrine of "traditionalism" which is so dear to the heart of the author of "L'Etape," and in the second part he speaks of Georges Sand, Alfred de Musset, Balzac, Victor Hugo, Heine, Barbey d' Aurévilly, and of M. Melchior de Vogüé and Pierre Loti.

"Jadis" is now published by M. Frédéric Masson, the historian of Napoleon. M. Masson has written some twenty volumes on Napoleon and his times, but he has not yet exhausted his subject, as he tells us in his preface. "The idea of Napoleon," he says, "is not one that a person can take up and then leave at will; it is dominant, absorbing, tyrannical. . . . If I had before me as many years to live as I have already lived, I would not take one day of the time for other studies. It is not for others that I write . . . it is for myself. . . . I live with my dream, I approach the superhuman being, I follow him through the world, I listen to him talking, I see what he writes, and it seems to me that I penetrate into his soul. . . ."

"La Musique aux Iles Britanniques," by M. Albert Soubies, is an interesting book for English people. He studies English music of the eighteenth and nineteenth centuries with great clearness and exactitude.

"Bilan d' un Siècle, 1801—1901," by M. Alfred Picard, is a study of machinery in general, electricity, civil engineering, and the various means of transport during the century.

M. Emile Ollivier has now published the eleventh volume of his work, "L'Empire Libéral." Among the subjects treated in this volume are the Baudin affair, the Prussian military preparation, Moltke's plan, the Reorganisation of the French Army by the Emperor and Marshal Niel, the Elections of 1869, and the origin of the Hohenzollern plot.

"Oscar II. intime" is the title of a volume by the Baron de Maricourt.

Baron Henri de Rothschild, whose pseudonym is Charles Des Fontaines, has published, in volume form, his play "Potage Bisque."

MM. Paul and Victor Margueritte have just published a collection of short stories entitled, "Sur le Vif."

To the "Collection des Grands Écrivains français" a new volume on "Calvin" has been added by M. Bossert.

Among recent translations from the English are "Les Mystères de l'Histoire" by Andrew Lang, "L'Affranchi" by Upton Sinclair. The Portuguese sonnets by Elizabeth Barrett Browning, have been translated by M. Fernand Henry, who has been awarded 500 francs of the Langlois prize for his translation. M. Fabulet has translated one of Rudyard Kipling's novels, "Capitaine Courageux." Conan Doyle's novel, "Les Exploits du Colonel Gérard," appears in volume form in French.

The Marcelin-Guérin prize of 5,000 francs has been distributed among the following authors: M. Dhaleine for "Hawthorne, sa Vie et son Œuvre"; M. Michel Salomon for "L'Esprit du Temps"; M. Jacques Bardoux for "Essai d'une psychologie de L'Angleterre contemporaine"; M. Benoist Hanappier for "Le Drame naturaliste en Allemagne"; M. Morton Fullerton for "Terres françaises"; M. Pompélin Eliade for "Histoire de L'esprit public en Roumanie"; M. Gabriel Sarrazin for "Les Grands Poètes Romantiques de la Pologne."

There is a long and admirable article in the *Figaro* of October 13 on George Gissing by Stanislas Rzewuski. "Un art très fin de composition littéraire se dissimule ici sous une simplicité apparente," he says. "La facture de ces beaux livres est robuste et ingénieuse à la fois. . . . Les sentiments et les caractères se développent ici avec un relief extraordinaire, une précision minutieuse et magistrale d'observation réaliste. . . . Depuis Maupassant l'art de conter et d'émouvoir n'avait pas atteint, je crois, à une telle perfection. . . ."

Every year America invites two distinguished French literary men to give a series of conferences there. The Federation of the French Alliance for the United States and Canada has chosen for this year M. Anatole Le Braz. The subject he intends taking is "Provincial France." He will remain in America from November to May, 1907.

The French Circle of the Harvard University has invited the Viscount Georges d'Avenel, who will lecture on the economic history of France from the Middle Ages to the twentieth century.

In Paris the American lecturer for this season will be Dr. A. C. Coolidge, nephew of Mr. T. Jefferson Coolidge, former American Ambassador to France, and Professor of History at the Harvard University. The subject he is taking is "The United States as a world power."

Emile Pouvillon's death, at the age of sixty-six, is a great loss to the French literary world. His best known novels are stories of simple lives told with great delicacy: "Chantepleure," "Césette," "Jean de Jeanne," "Les Antibels," and "Jep." He also published several books of short stories, and, in collaboration with M. d'Artois, a play, entitled "Le Roi de Rome," which had great success.

La Poétique seems to be one of the literary reviews which has come to stay. It is now in its second year, and the September number is certainly the best that has appeared. This review is one of the pioneers of internationalism in literature, and there is an excellent article on the "History of the Sonnet," with examples of some of the masterpieces of several nations. There are sonnets from Dante, Shakespeare, Ruckert, Wordsworth, with

Digitized by Google

Sainte Beuve's adaptation, Elizabeth Barrett Browning, Rossetti, Soulary, Verlaine and Heredia. The sonnets are all given in their original language, together with a French translation, and an excellent criticism by Maurice Saint-Chamarand, who is himself a poet. There are also some interesting articles and stories in prose by Henri de Régnier, François Coppée, and Edner Eschenbach.

La Française is a new weekly paper founded and published by a group of women. The first number appeared on October 21, and is certainly interesting. Marcelle Tinayre writes an article entitled, "Nos petits défauts." Jean Bertheroy criticises the Autumn Salon. Nearly three columns are devoted by J. Hellé to "L'Ile Inconnue" by Pierre de Coulevain, and there are many other excellent articles, two of which explain the object of this new venture. The subscription is six francs a year, and *La Française* is floated by a co-operative society.

Saturday, October 20, was an eventful day for the French Society of Dramatic Authors. The society has won the battle with regard to the proposed theatre trust. M. Deval and M. Richemond, the two theatrical managers, met M. Alfred Capus, president of the society, and a paper was signed to the effect that the managers abandoned their scheme.

"Les Passagères," the new play by M. Alfred Capus, has had great success at the Renaissance Theatre.

M. Romain Coolus has written a play in three acts entitled "Son bonheur" for the Gymnase Theatre, and another one, "La Mêlée," for M. Gémier.

M. Porel has on his list for the Vaudeville season a drama in two acts adapted, by M. J. Bernac, from a story by W. Jacobs, entitled "L'Aide." Among his other new pieces will be "Les Façades," by MM. Pierre Berton and François de Nion"; "Jacqueline," a comedy in three acts, by M. Paul Gavault, and "Patachon," a comedy in four acts, by MM. Duquesnel and Maurice Hennequin.

ALYS HALLARD.

SPANISH NOTES.

"THE King never forgets his people," said the poor sufferers of Santomera, when Colonel Fernandez Blanco arrived, provided with money and loaded with clothing for those who had been brought to destitution by the terrible inundation in the Murcian village. The sovereign was indeed so anxious to send relief to the scene of the disaster that the officer did not even stop to go home and bid farewell to his family before doing his King's behest.

The struggle between the Church and the State about the law relating to civil marriages fortunately ended by the prelate of Tuy writing a pacific letter to Romanones (the Minister of Justice), to whom he had written the now historical pastoral letter declaring that all those who acted in accordance with the law he had introduced, put themselves beyond the pale of the Church. The Archbishop of Valencia and other bishops followed suit, and the *Heraldo* reported that "The cabinet ministers were delighted to find that Alphonso saw at once the necessity of taking means to stop this disrespect to the Government, and he signed the decree authorising the Prime Minister to take the step advised." However, the following day the letter from the Bishop of Tuy, which was taken as one of "retraction," albeit termed by the clerical party as one of "explanation," set the matter at rest.

The dispute between the Church and State threatens again to run high with regard to the Law of Religious Associations, which will limit the number of the clerical societies and prevent all schools being subjected to their ordinance.

The Minister Canalejas tried hard for this reform in 1902. The Field Marshal Lopez Dominguez has done a splendid thing in uniting the different leaders of the Liberals under one banner, and in the crusade against the overweening power of the priests, which culminated the other day in the pastoral letter from the prelates of Burgos, saying that there were dispositions of the law to which Catholics need not conform, the Government will have the support of all patriots who have suffered too long, at seeing the paralysing effect of every sphere of action being dominated by the authority of the priesthood. Moreover, the schools, which has been specially under the care of the Church, do not seem to be well conditioned, for Señor Jimeno, the Minister of Education, gives a sad picture of the state of the schools. Out of 429 schools in one province, 400 have no water; there are 11 schools in Albacete with only a door for light and ventilation, and 72 with the bare earth for a floor.

Prelates of Palencia Osma, Vittoria Leon Burgos, etc., have now published a pastoral letter setting forth the dispositions of the Government as inimical to the religion professed by Catholics. The Press has therefore been publishing some clever articles pointing out the necessity of the Church keeping its sway by holding itself more aloof from the affairs of the State, and not paralysing the efforts for progress by pressing the command of obedience into every sphere.

Digitized by Google

General Luque, the new Minister of War, is urgently called by the Association of the Press to forbid those in the army taking part in duels, for in the recent tragedy at Saragossa, when Juan Pedro Barcelona, the clever *littérateur*, was shot in a duel by Benigno Varela, three of the seconds were in active service, and the other a retired officer of the army. This duel was the more disastrous as it is said that Barcelona was the victim of a treacherous shot directed by his opponent before the sign was given; and Varela is now in prison awaiting his trial for murder.

Colonel Figuerola Ferretti, who is a great admirer of the present Prime Minister, writes that the real spirit of the country is in sympathy with all efforts for progress, and with its devotion to the King and its dependence on a Government which, thanks to Marshal Dominguez, is at unity, any reports of the power of Republican or Carlist parties are bogus reports, and they are only attempts to stop the march of progress which is setting in.

Through the initiative of Don José Canalejas, a new book has just been published on parliamentary law, and it is based upon an erudite study of the subject by Don Antonio Gamoneda; and it is one of the best of the series.

The masses assembled at the Agriculture meeting on October 10th, at Villarreal, show the burning interest felt in the new treaties of commerce, which was the subject discussed. The treatise just published by Garcia Moreno, on the practical cultivation of fruits and plants, promises to be a great success; and facilities for trade with France will add a great impetus to the industry.

Don Antonio Palemero has just translated "Les Romanesques," by Rostand, and the play loses nothing by its change from French to Spanish.

The Zarzuela Theatre opened with four pieces by the clever playwright Don Linares de Astray.

The Exhibition of the School of Arts and Industries, now open at Madrid, shows the ingenuity of the young Spaniards, for the few hours devoted weekly to the arts of mechanics, modelling, etc, have resulted in charming model machines and works of art.

The Ibero-American Centre of Feminine Instruction, which was opened last year, is progressing well; and as Señora Carmen Burgos de Segui, who was deputed by the Minister of Instruction to study the school methods for girls in France and Italy, has now returned from her travels, the Institution will profit by the information she has acquired.

On April 23rd, 1907, the fifth International Exhibition of Art will be opened in Barcelona, and it will remain open till the middle of July.

Interest in our authors increases, for Unamuro, the well-known Spanish writer, says in one of his last articles on literature that Spaniards will turn to the works of Charles Dickens when they tire of Zola and Maupassant, and this will be to their advantage.

The Spanish journal A. B. C. reports that the widowed Prince of Asturias, King Alfonso's brother-in-law, is to wed Princess Louise of Orleans.

RACHEL CHALLICE.

THE LITERARY AGENT.

THE advent of an article in the *Fortnightly Review* for August, on "The Commercialisation of Literature and the Literary Agent," by "One of Them," emphasises once more the importance of this middleman.

It is written in a careful and restrained manner and makes clear to the doubter the reasons why a first-class agent can, and must, bring advantage to a certain class of author in his dealings with the publisher. The prominence that has been given to this subject in these columns and elsewhere, brings back again the dangers that may possibly follow the employment of a middleman even if his motives are of the highest and his business morality is above suspicion.

"One of Them" clearly asserts in the opening of his article that authors are divided into two classes.

"First, those whose work the publisher does not particularly want, and secondly those whose work the publisher does want or would want if he knew of it; and that it is only with the second class that a sound literary agent has, or should have much to do. Unless an author's work gives decided promise he is of little interest to the publisher or to the first-class agent."

The quotation should be carefully noted. It is the key to the agents position.

Those only who have obtained a ready market or can obtain one are of any use to the agent. It does not pay him to labour round with MSS. and to struggle laboriously for better terms.

He candidly states what *The Author* has often impressed upon its readers, that literary agency, like a publisher's business, is not run on philanthropic methods, and he proceeds as candidly to explain the whole duty of an agent to the author who employs him, and the means by which he can benefit the author to a greater extent than if the author carried through his own business: but the author must at the same time consider the agent's limitation of himself as set out above.

His final summing up of the agent's duties

Digitized by Google

under six headings convinces the reader at once of his honesty of purpose, to counteract the swollen demands of the author or the equally exorbitant counter demands of the publisher.

It is cheering to see the agent so strongly opposed to the sale of all the minor rights, serial, translation, dramatic rights, etc., of an author. The publisher should have the right to publish in book form only. Yet there are agents who excuse this sale on the ground that the author may lose his book publication by refusing terms which include those rights. The risk of transferring these rights cannot be over-estimated, and the constant annoyance to the author through this lack of control is exemplified by the frequent cases that come before the secretary. Here at once springs up one of the dangers of the agent. He may be afraid to lose his commission, or even to lose his author if the publishers' absurd clauses are not agreed, and in consequence advises the author rather to give in than to fight: but this is not the way to advance the author, and if by fighting one author suffers, the main body will succeed.

In many instances it may be that the author himself "funks." This will of course remove the responsibility, but as the author's "funk" has nothing to do with the agent, it is only necessary in passing to assure authors generally that the close adhesion to their rights and to the society that maintains those rights will bring about more rapidly the salvation of themselves and their property.

"One of Them," however, though dealing in such trenchant terms with the advantages of employing an agent, and defining so accurately those authors alone to whom his help comes as a substantial advantage, has failed to illustrate at any length the position that arises between the author and the editor. In other words he has dealt with the book rights and not with the serial rights.

It has been proved by examples that have come before the secretary that there are times even in book publication when the agent is more the agent of the publisher than of the author, when he will hand over his client's works, without testing the value of competition either as regards the clauses of the agreement or the financial terms that are offered, when—to speak plainly—he undersells his author either to save himself trouble or to keep in with a publisher.

A shriek of indignation is at once heard, "Now you are talking of an untrustworthy agent and with him we have nothing to do." But the agent has done nothing that is legally dishonest, and a long experience teaches that against every possible mishap a barrier should be raised. Though it has been necessary to mention this delinquency as it touches book publication, yet in serial publication there arises a danger of no less importance.

An editor writes to an agent for a certain style of serial, of a certain length. Agents boast that this is one of the advantages that they can offer to authors. The agent sitting in his sacrificial chair thinks over the authors whose work he holds. He happens for some reason to be running Mr. A. for all he is worth, so Mr. A. gets the offer and Messrs. C. B. D. are thrust aside. Here then may be no dishonesty, no striving for a higher commission (though these factors might arise); yet think of the power the middleman holds, think of the Imperial nod of Jove. King Log would assuredly be better than King Stork.

How many times are complaints made against the best agents that they can do nothing with an author's work, that they can't place his stories, that they can't find any markets. The author terminates his agency. He at once succeeds in finding markets or employs another agent who is successful. The moral is clear. King Stork is not the agent for him, or in other words, another author, "Mr. A.," has for the time being a prior claim to the agent's attention, and authors C. B. D. must perish in consequence.

These are some of the difficulties which surround the agent-guided author even when the agent's hands are clean and his heart is white. The sins of the untrustworthy have been often repeated. If they were not as often recurring, such repetition would not only become tedious but inexcusable. Unfortunately, they do recur frequently. In this article, however, it is only necessary to mention that an author should know from a sight of the original documents if he cares to vouch the statements through his accountants the following points.

1. The actual terms of each contract for the sale of serial, or book rights.

With regard to the latter, as the author generally has to sign a special agreement he has knowledge of his contract. In the case of the former, it is essential he should know what serial rights have been sold, how limited—to one magazine, to a series of magazines, to one issue or to many issues, to one country or to many countries—for agents, through carelessness or ignorance, very often sell beyond their instructions.

2. What money he is to receive.

3. When he is to receive it.

Agents sometimes retain the author's money which is paid them on acceptance, and pay only on publication. In the United States it may be taken as a broad rule that all MSS. are paid for on acceptance. It is a pity that English editors do not follow the same plan. Some do, some don't. But let no author be deceived into believing that

it is a trade custom never to pay except on publication. No such custom exists.

4. No author should accept an offer from an agent to purchase his work outright—once an agent always an agent—the danger of turning him into a principal has been set forth elsewhere. The result is generally disastrous both to the author and agent.

If an agent writes in the following strain:

"We cannot for one moment entertain what we consider to be an uncalled for suggestion on your part, namely, that you shall appoint an accountant to investigate the ledgers in connection with the sales," he had better at once be referred to the secretary of the society.

Finally, it is necessary to consider the form of contract between the author and the agent.

The following clause which has been put forward bristles with difficulties:—

"This agreement shall remain in force until terminated by the mutual consent of both parties, and thereafter the agent shall not be entitled to commission except in respect of work placed or disposed of during his agency."

"The mutual consent" arrangement is only one step worse than the proposition made in a publisher's contract, produced not long ago in *The Author*, that an author should bind himself for the next ten books.

It is quite clear that if the author is one with a ready market, however much he might object to the agent, either because of his careless tendency, or because of his discourtesy, or for any other reason short of absolute negligence of business, there would never be a mutual consent, for the agent is not a philanthropist as "One of Them" confesses.

Then follows the agent's rights on all work placed or disposed of during his agency, and this goes to the root of the whole matter. Remember, "One of Them" says in the passage already quoted, that he can only be of use to those authors whose work the publisher does want or would want if he knew it. Is an agent or his executors and administrators then to keep on for forty-two years, or the life of the author, and seven years afterwards, drawing a regular annuity from these contracts? It would appear so. It is essential that this system should be remedied, that the agent should be limited in his takings, on any given contract either to a fixed term of years or to a fixed sum. The former would be preferable. Supposing the agent dies or the author is dissatisfied and terminates the agency, another agent must be employed, if the author does not feel equal to coping with his business himself. Then two charges have to be paid.

But worse remains behind for the agent to insure his control of the author who is in his clutches, not infrequently inserts a clause on these lines in the contract between the publisher and the author:

"The author hereby empowers his agents to collect and receive all sums of money payable to the author under the terms of this agreement and declares that the agent's receipt shall be good and valid discharge to all persons paying such monies to them. The author hereby authorises and empowers the publishers to treat with his agents on his behalf in all matters concerning this agreement in any way whatsoever."

Can anything be more monstrous? Truly the author is being chastised with scorpions? Here are the reasons. Such a clause in an agreement is legally termed "an authority coupled with an interest," and counsel has given it his opinion that most probably it would be impossible for the author to cancel such a clause as between himself and the publisher unless the whole agreement were put an end to although the agent is not privy to the contract. The simplest plan therefore, is never to allow the clause to be inserted in an agreement, or to add the words "Until the author gives notice to the publisher of the cancellation of this clause."

This precaution should never be omitted.

Not only may unsatisfactory business relations between author and agent arise, but he may not feel secure of the agent's financial position. He may doubt the agent's capacity to settle a dispute diplomatically, and certainly he may object to its being settled without reference to himself. Yet on this basis the publisher would be acting up to the terms of the arrangement. The publisher is not bound to communicate with the author. Indeed, he is bound not to do so. Altogether it is impossible to conceive a worse clause for the author. An author might say, however, "I dare not objeet, my agent has done a great deal for me." What a danger! The author in such an event is dropping from the frying-pan into the fire.

The moral to be drawn from the whole story then is this: If possible, limit your agent on any given contract as to his financial returns, (1) either for a number of years, (2) or to a fixed amount.

Never place him in such a position that if you have reason to terminate the general agency he can go on collecting your money to the end of the term of copyright. Never insert the clause quoted in your agreement with a publisher without some kind of limitation.

Never allow your agent an unrestricted hand to settle your disputes.

The author is the principal. The agent and the publisher are the men of business he employs to put his work before the public. Let the author employ them as such, and let neither of them be his master.

Digitized by Google

THE ILLUSTRATIONS THAT DO NOT ILLUSTRATE.

[Reprinted from *The Critic* (New York), by kind permission of the Editor.]

MORE than once *The Lounger* has called attention to illustrations in novels that do not illustrate. Within a few days of each other I have received three communications on the subject. Here is the first :—

It is a fact patent to all that artists in general and particular have a supreme disregard for the text in the matter which they illustrate. I believe this fact has been touched upon at various times, but it seems to me that writers and publishers should rise *en masse*, and demand adherence to the text. A departure from it is careless, inartistic, and often ludicrous. Also, it is inexcusable—at least to one of the laity. I know that artists are privileged beings, that they are supposed to possess attributes which would blast a common mortal, and move in an atmosphere of rarefied ether and dreamy eyes; that they are often worshipped by women and looked at askance by men. And yet, beneath all their glamour and highmightiness, they are nothing but poor, puny mortals like the rest of us. They eat, and sleep, and wear clothes, and get sick, and have the doctor. Then why should they be given the right of way above their fellow artisans who labour with letters and words? Let a poor author use an adjective incorrectly, or dare to change the colour of his heroine's eyes (and we all know there are eyes which *do* change colour) and such a torrent of ridicule, opprobrium, and irony will flow upon his defenceless head that he will almost vow never to put pen to paper again. But in this very book where such a slip as we have mentioned may inadvertently creep in, we behold some illustrations, exquisitely done, and reproduced with commendable faithfulness, but entirely inconsistent with the story which they aim to picture. We look upon the drawing as a work of art purely, and admire its conception, its execution, its graceful and harmonious lines. But when we glance at the words beneath the picture and read, "She lowered her parasol and turned towards him haughtily," then raise our eyes a few inches and gaze upon a vision of feminine loveliness with a knight of society kneeling humbly at her feet tying her boot—then we are apt to swear softly (if we be men) and call the artist an ugly name.

There is sufficient provocation. If it is carelessness, there is no excuse, for there can be no compromise between art of any kind and slip-shod methods. If it is callous indifference to the universal fitness of things—a presumptuous reliance upon the faulty prerogative assumed by the profession, there is still no excuse. The practice should be discouraged and discountenanced. For instead of making a beautiful whole from the conjunction of pen and brush, a result which we have a perfect right to expect, behold! we have two separate and distinct things well done in themselves, but ruthlessly joined together without regard to the niceties of detail which is the sign manual and hallmark of all greatness.

Whatever the cause, for mercy's sake let it be removed! It would be entirely superfluous for me to cite examples to illustrate my point. Simply turn to the book or magazine you were reading last night, and you will in all probability find that your hero is wearing a straw hat instead of a derby; that your heroine is in a carriage when she should be on horseback, and that the wrecked automobile has bumped into a tree instead of a stone wall. And in the corner at the foot of the picture you'll find a name you can't make out, but it may represent some big artist.

We want pictures to our stories and books; you and I, and almost everybody. I regret to add that no doubt there are some who don't care a snap whether the girl of the plot is dancing when the author humbly suggested that she was boating, or not. In the furious rush of this good day of grace there are some who don't have time to look closely. They fling a quick glance at the picture and plunge again into the story. But there are others of us who are lazy, and who like things to be rational and right. Especially when it is just as easy for the facile brush to produce a golfing costume as it is an evening one. So we of the cult of the leather chair wonder where on earth the man who made that picture got his authority for an attitude or an item of dress of which the innocent writer of the tale never dreamed. We don't know; I warrant the author don't; I suppose the artist would stare at you for an upstart if you were to ask him.

Let's have a reformation. Let the writers who write and the publishers who publish insist that the artist be consistent with the material entrusted to him to picture—and he will! That's where his living comes from.

EDWIN CARLILE LITSEY.

Here is the second. It comes from San Francisco :—

The ineptitudes of so called illustrations have become so common that every one expects them—even in the "best sellers." But it seems to a more or less constant reader of these magazines that the portrait picture by Mr. Albert Sterner in the January *Century* of Mme. de Pastourelles in Mrs. Ward's story is the most flagrant and irritating of any.

One of the most intelligent and capable of living novelists spends almost a page of delightful description of the portrait—superbly dressed in marvellous white velvet and sables—of a complex and exquisite woman. The painter and his model are alone in his studio with the exception of a mild duenna knitting in a corner. And the illustrator gives us simply the Kitty of Mrs. Ward's last story, a trifle larger and longer, with the same pose and a gown more suitable for one's room than the creation in which Mrs. Ward tells us the lady was dressed. He places somebody else in the picture, though the text plainly tells us that the two men came in after the sitting was over.

If illustrations in the best magazines are to be no better than the Sunday supplements—and by heaven they are often much worse—such carelessness as this might pass along with so much other of the kind. But here was an opportunity to do a really splendid bit of work. The story deals with painting and painters, and here was a chance to create a real portrait such as it was supposed the artist of the story had done—something that made all his critics sit up and wonder who this countryman was that could paint like that. If your gentle readers will compare the text and the picture they will become at once as ungentle as the undersigned, and we may by-and-bye be able to demand better things—even of Mr. Sterner.

DOROTHEA MOORE.

The third comes in the form of verse :—

Without doubt, she was slender and queenly—
  That's here, in plain print—and the white
Flower-face that looked down, so serenely,
  When the prince told his passion, that night.
The artist's conception should fit, like—
  (Where's the cut? Frontispiece—and unsigned)
Oh, dear! This is not the least bit like
  I'd pictured her out in my mind.

Digitized by Google

And the hero (a man with a gnawing
  Remorse for—oh, ages !—of sin)
Here he looms, in a misty wash-drawing—
  Smooth-shaved and (of course) with cleft chin.
He'd a *beard* (from the first I divined this)
  And some years, anybody could see,
But the fatuous dolt who designed this
  Libel "opp. page 53."

Her mother—a pleasant old lady—
  Shows up here like a girl of eighteen ;
And the woman whose past was so shady
  Looks as some youthful saint might, I ween ;
The uncle is limned, tall, and courtly,
  When he should have been made short and fat.
(The text ? Well it said he was "portly ")
  —Anyway, he did *not* look like *that*.

Here's the hero again—with eye-glasses ;
  No, I'm wrong—that's his father ; and this
Is a mountainous matron, who passes
  (In half-tone) for the pert little Miss.
I wouldn't, for one, be caught trusting
  This rector (vignette) with a pin,
While the villain (it's simply disgusting)
  Is another young boy with a chin.

I declare, such obtuseness seems wilful—
  And yet, I suppose, it can't be.
What a pity, a pencil so skilful
  Should utterly lack sympathy !
Who's the writer ? Let's see . . . "Trite Temptations
  By Dane Harding." (Old English—red ink)
And—what's this ? "*With Sixteen Illustrations*
  By the Author." . . . Well, what—do—you—think !

FRANK PRESTON SMART.

On the top of all this comes the publisher's side of the story in the form of a printed note from Messrs. Harper :—

The recent exhibition in New York of Albert Sterner's drawings, including the originals for "The Marriage of William Ashe" serves to call to mind some of the obstacles that may confront an artist. When Mr. Sterner undertook the commission to illustrate Mrs. Ward's novel, he was living in Münich, where he found great difficulty in securing good English models. A long and tiresome search revealed one man who consented to pose for a short time. Mr. Sterner thus obtained one drawing of "William Ashe," and then had a life-size plaster bust of the man made, which he used as model for the remainder of the series. Then rows upon rows of stout and rosy German maidens were passed in review before the artist in the vain hope of discovering a suitable original for the sprightly "Lady Kitty"; but at last Mr. Sterner was forced to betake himself to London to find the slender girl with the oval face and dark eyes now familiar to us as "Lady Kitty." For a time Mr. Sterner occupied Mrs. Ward's beautiful country house, in daily consultation with the author, discussing, altering, and amending ; but his endeavour is more than justified by the result, for his illustrations for the novel really illustrate a quality in pictorial work that is, unfortunately, very rare.

Mr. Sterner's pictures are so good, so much more than mere illustrations, why should one care whether they illustrate or not!

MAGAZINE CONTENTS.

BLACKWOODS.

The Blue Stockings. By J. H. Lobban.

BOOKMAN.

Keats. By H. Forman Buxton, C.B.

BOOK MONTHLY.

The Sixpenny : It's History and the Reasons for its Great Popularity. By Andrew Chatto.

Our Silent Navy and How It is Finding Its Voice in Literature. By E. Hallam Moorhouse.

CHAMBERS.

Literature and Politics.

CORNHILL.

The Ethics of Reviewing. By. A. C. Benson.

CONTEMPORARY REVIEW.

Literature and The Living Voice. By W. B. Yeats.

Religious Education Before the Reformation. By G. G. Coulton.

Education and Mis-Education in Germany. By J. Ellis Barker

FORTNIGHTLY.

The President's English : A Criticism and a Suggestion. By Wm. Archer.

The Inner History of "Tristan und Isolde." By H. A. Clay.

Giosuè Carducci. By Annie Vivanti Chartres.

Edward Burne Jones. By Wm. Knight.

Lafcadio Hearn : A Study of His Personality and Art. By George M. Gould.

Chant Sung in Darkness. By Herbert Trench.

INDEPENDENT REVIEW.

The Genius of Wm. Morris (an Address to the Art Worker's Guild). By J. W. Mackail.

Oxford in the New Century. By Alfred Zimmern.

Literary Eccentrics ; A Review. By E. M. Forster.

MACMILLAN'S.

Forensic Elocution. By Fredk. Payler.

MONTH.

Agnosticism. By J. G.

The Lie in the Soul. By G. F. G.

The Marquise de Créquy. By Margaret Maitland.

John Evelyn the Diarist. By P. A. Sillard.

MONTHLY REVIEW.

The American Language. By Mrs. Campbell Dauncey.

Some Reflections Upon English and German Education. By R. B. Lattimer.

Legends of the Abruzzi. By Janet Ross.

NATIONAL REVIEW.

Open Scholarships. By W. H. D. Rouse.

Missing Chapters in "The Garden that I Love." By the Author of "The Garden that I Love."

NINETEENTH CENTURY.

The Island of "Oof." By A. G. Hyde.

American Spelling. By the Rev. Herbert Thurston.

The Sudermann Cycle. By Florence B. Low.

TEMPLE BAR.

Gilbert White. By Edward Thomas.

Art and "The Detective." By Cecil Chesterton.

(There are no articles dealing with Literary, Dramatic, or Musical subjects in the *Pall Mall Magazine*.)

Digitized by Google

WARNINGS TO THE PRODUCERS OF BOOKS.

HERE are a few standing rules to be observed in an agreement. There are four methods of dealing with literary property :—

I. Selling it Outright.

This is sometimes satisfactory, *if a proper price can be obtained.* But the transaction should be managed by a competent agent, or with the advice of the Secretary of the Society.

II. A Profit-Sharing Agreement (a bad form of agreement).

In this case the following rules should be attended to :

(1.) Not to sign any agreement in which the cost of production forms a part without the strictest investigation.

(2.) Not to give the publisher the power of putting the profits into his own pocket by charging for advertisements in his own organs, or by charging exchange advertisements. Therefore keep control of the advertisements.

(3.) Not to allow a special charge for "office expenses," unless the same allowance is made to the author.

(4.) Not to give up American, Colonial, or Continental rights.

(5.) Not to give up serial or translation rights.

(6.) Not to bind yourself for future work to any publisher. As well bind yourself for the future to any one solicitor or doctor !

III. The Royalty System.

This is perhaps, with certain limitations, the best form of agreement. It is above all things necessary to know what the proposed royalty means to both sides. It is now possible for an author to ascertain approximately the truth. From time to time very important figures connected with royalties are published in *The Author.*

IV. A Commission Agreement.

The main points are :—

(1.) Be careful to obtain a fair cost of production.

(2.) Keep control of the advertisements.

(3.) Keep control of the sale price of the book.

General.

All other forms of agreement are combinations of the four above mentioned.

Such combinations are generally disastrous to the author.

Never sign any agreement without competent advice from the Secretary of the Society.

Stamp all agreements with the Inland Revenue stamp.

Avoid agreements by letter if possible.

The main points which the Society has always demanded from the outset are :—

(1.) That both sides shall know what an agreement means.

(2.) The inspection of those account books which belong to the author. We are advised that this is a right, in the nature of a common law right, which cannot be denied or withheld.

(3.) **Always avoid a transfer of copyright.**

WARNINGS TO DRAMATIC AUTHORS.

NEVER sign an agreement without submitting it to the Secretary of the Society of Authors or some competent legal authority.

2. It is well to be extremely careful in negotiating for the production of a play with anyone except an established manager.

3. There are three forms of dramatic contract for **plays in three or more acts :—**

(*a.*) **Sale outright of the performing right.** This is unsatisfactory. An author who enters into such a contract should stipulate in the contract for production of the piece by a certain date and for proper publication of his name on the play-bills.

(*b.*) **Sale of performing right or of a licence to perform on the basis of percentages** on gross receipts. Percentages vary between 5 and 15 per cent. An author should obtain a percentage on the sliding scale of *gross* receipts in preference to the American system. Should obtain a sum in advance of percentages. A fixed date on or before which the play should be performed.

(*c.*) **Sale of performing right or of a licence to perform on the basis of royalties** (*i.e.*, fixed nightly fees). This method should be always avoided except in cases where the fees are likely to be small or difficult to collect. The other safeguards set out under heading (*b.*) apply also in this case.

4. **Plays in one act** are often sold outright, but it is better to obtain a small nightly fee if possible, and a sum paid in advance of such fees in any event. It is extremely important that the amateur rights of one-act plays should be reserved.

5. Authors should remember that performing rights can be limited, and are usually limited, by town, country, and time. This is most important.

6. Authors should not assign performing rights, but should grant a licence to perform. The legal distinction is of great importance.

7. Authors should remember that performing rights in a play are distinct from literary copyright. A manager holding the performing right or licence to perform cannot print the book of the words.

8. Never forget that **United States rights** may be exceedingly valuable. They should never be included in English agreements without the author obtaining a substantial consideration.

9. Agreements for collaboration should be carefully drawn and executed before collaboration is commenced.

10. An author should remember that production of a play is highly speculative : that he runs a very great risk of delay and a breakdown in the fulfilment of his contract. He should therefore guard himself all the more carefully in the beginning.

11. An author must remember that the dramatic market is exceedingly limited, and that for a novice the first object is to obtain adequate publication.

As these warnings must necessarily be incomplete, on account of the wide range of the subject of dramatic contracts, **those authors desirous of further information are referred to the Secretary of the Society.**

WARNINGS TO MUSICAL COMPOSERS.

LITTLE can be added to the warnings given for the assistance of producers of books and dramatic authors. It must, however, be pointed out that, as a rule, the musical publisher demands from the musical composer a transfer of fuller rights and less liberal financial terms than those obtained for literary and dramatic property. The musical composer has very often the two rights to deal with—performing right and copyright. He

Digitized by Google

should be especially careful therefore when entering into an agreement, and should take into particular consideration the warnings stated above.

HOW TO USE THE SOCIETY.

1. EVERY member has a right to ask for and to receive advice upon his agreements, his choice of a publisher, or any dispute arising in the conduct of his business or the administration of his property. The Secretary of the Society is a solicitor, but, if there is any special reason the Secretary will refer the case to the Solicitors of the Society. Further, the Committee, if they deem it desirable, will obtain counsel's opinion. All this without any cost to the member.

2. Remember that questions connected with copyright and publishers' agreements do not fall within the experience of ordinary solicitors. Therefore, do not scruple to use the Society.

3. Send to the Office copies of past agreements and past accounts, with a copy of the book represented. The Secretary will always be glad to have any agreements, new or old, for inspection and note. The information thus obtained may prove invaluable.

4. **Before signing any agreement whatever,** send the document to the Society for examination.

5. Remember always that in belonging to the Society you are fighting the battles of other writers, even if you are reaping no benefit to yourself, and that you are advancing the best interests of your calling in promoting the independence of the writer, the dramatist, the composer.

6. The Committee have now arranged for the reception of members' agreements and their preservation in a fire-proof safe. The agreements will, of course, be regarded as confidential documents to be read only by the Secretary, who will keep the key of the safe. The Society now offers:—(1) To read and advise upon agreements and to give advice concerning publishers. (2) To stamp agreements in readiness for a possible action upon them. (3) To keep agreements. (4) To enforce payments due according to agreements. **Fuller particulars of the Society's work can be obtained in the Prospectus.**

7. **No contract should be entered into with a literary agent** without the advice of the Secretary of the Society. Members are strongly advised not to accept without careful consideration the contracts with publishers submitted to them by literary agents, and are recommended to submit them for interpretation and explanation to the Secretary of the Society.

8. Many agents neglect to stamp agreements. This must be done within fourteen days of first execution. The Secretary will undertake it on behalf of members.

9. **Some agents endeavour to prevent authors from referring matters to the Secretary of the Society; so do some publishers. Members can make their own deductions and act accordingly.**

10. **The subscription to the Society is £1 1s. per annum, or £10 10s. for life membership.**

TO MUSICAL COMPOSERS.

THE **Society undertakes to stamp copies of music** on behalf of its members for the fee of 6*d.* per 100 or part of 100. The members' stamps are kept in the Society's safe. The musical publishers communicate direct with the Secretary, and the voucher is then forwarded to the members, who are thus saved much unnecessary trouble.

THE READING BRANCH.

MEMBERS will greatly assist the Society in this branch of its work by informing young writers of its existence. Their MSS. can be read and treated as a composition is treated by a coach. The term MSS. includes **not only works of fiction, but poetry and dramatic works,** and when it is possible, under special arrangement, technical and scientific works. The Readers are writers of competence and experience. The fee is one guinea.

NOTICES.

THE Editor of *The Author* begs to remind members of the Society that, although the paper is sent to them free of charge, the cost of producing it would be a very heavy charge on the resources of the Society if a great many members did not forward to the Secretary the modest 5*s.* 6*d.* subscription for the year.

Communications for "The Author" should be addressed to the Offices of the Society, 39, Old Queen Street, Storey's Gate, S.W., and should reach the Editor **not later than the 21st of each month.**

All persons engaged in literary work of any kind, whether members of the Society or not, are invited to communicate to the Editor any points connected with their work which it would be advisable in the general interest to publish.

Communications and letters are invited by the Editor on all subjects connected with literature, but on no other subjects whatever. Every effort will be made to return articles which cannot be accepted.

The Secretary of the Society begs to give notice that all remittances are acknowledged by return of post, and he requests members who do not receive an answer to important communications within two days to write to him without delay. All remittances should be crossed *Union Bank of London, Chancery Lane,* or be sent by registered letter only.

LEGAL AND GENERAL LIFE ASSURANCE SOCIETY.

PENSIONS to commence at any selected age, either with or without Life Assurance, can be obtained from this Society.

Full particulars can be obtained from the City Branch Manager, Legal and General Life Assurance Society, 158 Leadenhall Street, London, E.C.

Digitized by Google

GENERAL NOTES.

THERE have been sundry prosecutions arising under the new Musical Copyright Act. The defence, in almost every case, was to the effect that the vendors did not know the new Act was in force. The magistrates appear to have taken this point into consideration, although it seemed quite clear that three or four of those summoned must have known that they were trading illegally. It was pointed out to them, however, that this excuse would not stand them in good stead another time. Musical composers and musical copyright owners appear at last to have obtained adequate protection. It has been long in coming!

FROM time to time we have had occasion to mention the fact that publishers were in the habit of attempting to obtain control of the serial rights of authors' works at an agency charge of 50 per cent. A side-light has been thrown upon this form of literary agency, which the publishers have been so anxious to undertake. A member of the society forwarded a manuscript to a publisher, with a view of drawing an offer for the publication of the work in book form. He was unable to get his manuscript back for about two months, although he wrote to the publisher on the matter. At last, writing more forcibly than before, the publisher replied to the effect that he was endeavouring to serialise the tale in America. The author was overwhelmed with surprise, for he had given no authority for the transmission of his manuscript to America, and certainly no authority whatever to the publisher to endeavour to sell the serial rights. Is it possible that if the publisher had succeeded in serialising the manuscript in America, he would have placed before the author the usual form of agreement, asking for the negotiation of the serial rights, and 50 per cent. on the returns? We do not know. But here is a certain danger.

If a publisher, after signing an agreement, attempts to serialise a book, he may be within his rights. If, before the contract is signed, he attempts to serialise the work, and finds he can do so at a big figure, and then incorporates a clause in the agreement demanding the rights of serialisation at a 50 per cent. agency fee, without informing the author that the work has already been accepted, it is hardly "playing the game," and authors should be more careful than ever when they come across this clause in their agreements. They should certainly only agree to accept it on condition that if the publisher, by any chance, is successful in placing the serial rights, he should receive the usual agency charge of 10 per cent.

AN American friend and correspondent writes us as follows, with regard to the American magazine market:—

"I am sorry to say, for the sake of the editor of *The Author*, that there is not much news of interest worthy of space in that publication. Some cuttings from the papers I have found rather amusing, because it is only the rank outsiders who have no good words for editors and publishers; the insiders, for the most part, seem to be 'saying nothing and sawing wood,' and are certainly making comfortable incomes. From the experience of others, as well as my own, I have no hesitation in asserting that there has never been a time when the American writer could make more money than to-day. And by American writer, I mean the man who has some ability and a great deal of willingness to work, together with the faculty of appreciating that one rejection does not imply a total lack of merit in his work. I know of at least a dozen men who are earning good incomes by their pens, and they are by no means 'best selling authors' either.

"The magazine field is broadening day by day, and the call for fiction short and long, and descriptive articles is louder than ever. Munsey is publishing two new magazines, *Woman* and *The Railway Man's Magazine*, both 10-cent monthlies. G. P. Putnam's Sons have merged the *Critic* into their new *Putnam's Monthly*, 25 cents monthly. Harper is publishing *The North American Review* fortnightly instead of monthly, and the price is 25 cents instead of 50 cents as formerly. The Bobbs-Merrill Co. is putting out a new monthly on the order of *The Ladies' Home Journal*; it is called the *Home Magazine*, and retails for 10 cents. Hearst is shortly to publish *America*, a 10-cent monthly, devoted to the propaganda of his doctrines. McClure is said to be contemplating a 10-cent weekly, and the Ridgeway Company, publishers of *Everybody's Magazine*, have announced a weekly. The Outing Company has bought the *Bohemian*. The establishment of new magazines seems to have become a craze among publishers, and if they don't overload the market, the result will be well for the writer, for there are not enough good writers to supply the demand, and prices, consequently, are bound to rise—are rising now for that matter."

WE see it stated in the chronicle of the Société des Gens de Lettres that this society has organised an agency in Montreal, Canada. This step has, no doubt, been taken in order to protect the French writers from piracy in that portion of the Dominion where there is a large number of French readers.

Not long ago a case dealing with the copyright

Digitized by Google

of a French author was carried through the Canadian Courts.

THE following note from Italy has been forwarded to *The Author* by a member of the society who is at present living there. We print the paragraph as it is amusing and suggestive.

"Gabriele D'Annunzio is generally regarded in Italy as the most prominent man of letters of his country. When, therefore, a case in which he was concerned was set down for hearing at the Courts of Justice, Florence, a distinguished audience, including many well-known authors, poets and artists, assembled in the hall of the Pretura Urbana. The cause to be tried was the culpability of a certain Francesco Volpi, accused of doing to death maliciously a favourite greyhound of the poet, and in the result Volpi received punishment considered adequate in this country, for his brutality.

"The case is mainly interesting, however, in that it throws light on the character of the famous Italian. When the clerk of the Court called him, he described him as the 'Commendator D'Annunzio,' to which the poet answered promptly and indignantly, 'No! Not Commendatore. I detest the title' (empty honour)."

"Evidently D'Annunzio does not believe in painting the lily or gilding refined gold.

"But he does believe that an artist is justified in concealing his age, for after answering the usual questions as to his name and place of birth, he was asked the number of his years, to which came the brisk reply, 'I do not know. Artists ought not to be asked their age. I admit to thirty-nine years.'"

J. S. L.

M. CONSTANTIN HAMANGIN, Procureur of the Court of Appeal of Jassy, has published with the International Literary and Artistic Association an interesting pamphlet on Literary Property in Roumania and the rights in that country of Roumanian and foreign authors.

As hopes are entertained that after the Congress of the International and Literary Society—which is to take place at Budapest—Roumania may join the Berne Convention, M. Hamangin's pamphlet appears at a very opportune moment.

AUTHORS, PUBLISHERS, BOOKSELLERS, AND THE "TIMES" BOOK CLUB.

THE Managing Committee of the Incorporated Society of Authors, at a special meeting held on Monday, the 22nd of October, to consider the questions at issue between the *Times* Book Club on the one hand, and the Publishers' Association and Associated Booksellers of Great Britain and Ireland on the other, passed the following resolution:—"That this committee is of opinion that the course of business pursued by the *Times* Book Club is in important respects opposed to the interests of authors, and accords its support to the objection raised thereto by the Publishers' Association and by the Associated Booksellers of Great Britain and Ireland."

In coming to the conclusion embodied in this resolution the committee have, as is their duty, paid primary regard to the material interests of authors—of the creators of books—which have hitherto been but slightly regarded by the parties to the controversy, but they believe that those interests, justly and reasonably understood, are not in conflict, but are wholly identical, with the interests of literature, and with the permanent interests of the reading public.

Certain features in the proceedings of the *Times* Book Club are in conflict with all the above-mentioned interests.

The object of the Authors' Society is to secure for the author a fair remuneration, a fair share of the product of his work, and such a position of independence as will enable him to obtain this just recompense.

The *Times* raises the cry of "cheap books," showing in this case a zeal for "mere cheapness" not always apparent in its attitude towards the producer and consumer of other commodities. No doubt the public like to buy books cheap, and like, or ought to like, these books to be good, and the authors of them to be fairly treated. In the end—and the not remote end—if you starve and degrade authors you starve and degrade literature. This is not the interest, nor can it be the wish, of the public.

Now what is the *Times* Book Club, and how does it stand in regard to these matters? It has no concern with the remuneration of authors, or with the cost of production of books, for it does not employ authors or produce books: nor is it even a bookseller in the legitimate sense of that term, for it is not bound to make, nor can it look to make, a fair trade profit as a bookselling business. It is a department of the advertising department of the *Times* newspaper. Its "privileges" are baits thrown out to catch circulation, and thereby to catch advertisements, for the *Times* newspaper.

It is not necessary to criticise in detail the methods adopted to attract and retain public attention, though many literary men must entertain a profound repugnance to them, but it may at least be said that such a course of dealing does not enhance the dignity of literature. It may be affirmed with equal confidence that it is opposed

Digitized by Google

to the interests of authors. We have had our differences with the publishers and, no doubt, shall have them again. Our partnership with them is not without its jars; but it is a partnership; for the publisher, no less than the author, stands or falls with the success or failure of the book, and not merely with its momentary success, but also—and here he touches hands with the booksellers—with its continued appreciation, with the length of its life as a literary property. Hence it is also the publisher's interest that the books he produces should possess merit in the public estimation, and hence again it is his interest, although he may not always have recognised it, to deal fairly with authors and to be ready to accord to them their fair share in the profits of the venture, for unless he follows this course he will, thanks to the competition which now exists, fail to secure books from authors of popularity and repute.

The *Times* book club cares for none of these things. In the nature of the case it can, in its heart, care for none of them, any more than it can care for the dignity of literature.

In order to fulfil obligations undertaken for an entirely foreign purpose, and an entirely non-literary end, namely, the increase in the gains of the *Times* newspaper, its object is simply and solely to buy as cheaply as possible "books of the moment," to supply the first and fleeting demand for them, and, that over, to "cut its loss" by selling them off as soon as it can for any price it can, and to repeat the game with the next "sensation" of the moment.

The publishers and booksellers have spoken with no uncertain voice on the effect of such a course of trading on their branches of the business, results which the *Times* Book Club seems to invite the public to welcome and to applaud. The results to authors may well be not less serious. If the methods of the club be allowed to continue they will spread. Imitators will arise. The author will be no longer the partner able to demand his fair share. He will be at the mercy of a few large "concerns," which can take his books at their own price or refuse to take them unless he accepts it, whose sole interest is cheap buying and quick "scrapping," whose interest in literature is limited to the question how they can best make the buying and selling of books a useful subsidiary means of promoting the yield of their advertisements, the popularity of their aerated water, or the vogue of their toilet soap. Where lies the advantage to the author, either to his pride or to his pocket? It would be contrary to general opinion and experience to suppose that in the long run the public would find their benefit in a state of things savouring far more strongly of monopoly than the present organisations, either of publishers, or of booksellers, or of authors—a state of things at least threatening a despotic control of the literary profession and of the book trade by a small group of persons, firms, or companies, whose methods and objects alike are totally alien from literature, from any desire to promote the production and appreciation of good books. Moreover, the public will do well to remember that as monopolies grow their prices are apt to grow. Enthusiasm for cheapness does not survive the struggle for the control of the market. If that is once obtained the monopolist's full ideal comes into practice—cheap buying and dear selling. The public may to-day buy their cheap books from the book club at a price too dear.

MRS. J. H. RIDDELL.

ONLY last month we had to record the passing of one of the youngest and most brilliant members of the Society of Authors, viz., Mrs. Craigie. To-day it is our sad duty again to refer to a death, but in this case one of its veterans.

After years of suffering and ill-health, one of the best known novelists of her day has passed away. Mrs. J. H. Riddell, author of "George Geith," died at Hounslow on Monday, the 24th September. Born in 1832, the daughter of Mr. James Cowan, High Sheriff of Carrickfergus, Ireland, she began to write novels in 1858, when women writers were little known. To get a hearing she called herself "George Trafford," and under that name made her mark. At one time she was one of the most popular writers of the day; but she only declared her identity in 1865, after the enormous success of "George Geith of Fen Court."

The death of her husband, the failure of her publishers, and constant ill-health, brought her much trouble, but she bravely struggled on with her writing for nearly half a century, producing some thirty or forty novels, many of which ran into second and third editions and are now in sixpenny numbers. She reaped little reward, however, as her best work was done before there was any copyright with America, and being poor, she sold her books out for an average of about £100.

A brilliant woman, with Irish wit and humour, a staunch friend, and kindly to beginners, Mrs. J. H. Riddell will be regretted by the small circle that clung to her in her old age and through all her troubles. A brave woman indeed, and a credit to her calling, for she never wrote a line of which she might be ashamed. Her insight into character was her strong point, and her people gradually unfolded themselves with skill and thought as the stories proceeded.

Digitized by Google

Although born on the hillside in Ireland, the daughter of a squire, and a lover of fresh air, fowls, flowers, and country pursuits and produce, Mrs. Riddell settled in London many years ago. She hated it at first, and then became an enthusiast over its charms. By day and by night she wandered into its highways and peered into its alleys. She learnt the city off by heart and penetrated the mysteries of business life so successfully, that woman though she was, she wrote "The Senior Partner," "City and Suburb," etc. At that time business was not thought a suitable subject for the novelist except in France, by men like Balzac, so to Mrs. Riddell is due the honour of introducing the City gentleman and making him known to the West End.

Many of the tragedies, the failures and mysteries of City life which she so often depicted in her books, she wrote from personal knowledge. Misfortunes fell upon her family and, as she was the one to try and put matters right, she naturally learnt many curious ins and outs of speculation and failure. Had she not always had her hand in her pocket for some one, she would not have been so miserably off financially when old age and sickness overtook her.

It was my privilege to know Mrs. J. H. Riddell from my childhood. She was an old and valued friend of my late father, Dr. George Harley, F.R.S., and with that curious jumbling of early recollections I recall eating my first ice at her house at Hampstead, and being obliged to confess with a cold lump of surprise frozen to my tongue, "It isn't as nice as I 'spected": a remark she recalled with amusement years afterwards, when I remembered only the torture of getting through that cold mass of condiment.

Her Hampstead home was in Mrs. Riddell's palmy days; she went through much subsequent trouble, backing a bill for a friend, paying debts for her husband, keeping a paralysed brother whose health necessitated constant care, and who was for many years a heavy drag upon her purse, all of which brought incessant worry, care and anxiety upon the authoress. She nobly struggled on until the year 1900, when I made a personal application to Mr. Balfour, then Prime Minister, for a sum of money towards purchasing an annuity for her. Much correspondence ensued, and thanks to the courtesy of Mr. Balfour, a cheque for £300 was finally handed over from the Civil List; and through the help of Mr. J. M. Barrie, a couple of hundred pounds more was obtained from the Royal Literary Fund. This, with some kindly contributions from personal friends, among whom may be mentioned W. S. Gilbert, Mrs. Humphrey Ward, Justin Huntley McCartney, Hornung, and Anthony Hope Hawkins, was, however, found to be too small a sum to buy an annuity of real value, and accordingly, a bold suggestion was made to the Society of Authors. It was finally agreed that three hundred pounds should be handed over direct to them, in consideration of their granting her a pension of £40 a year for life, the society retaining the surplus at her death.

The society awarded a pension of £60 a year, though only £40 had been stipulated for by the First Lord of the Treasury.

The remainder of the money collected was used for settling up bills, and has been called upon when necessary to pay doctors, etc., nearly sufficient remaining to cover the funeral expenses and settle up her affairs.

Mrs. Riddell thus became the first pensioner of the Society of Authors, of which she was one of the original members, and many times she has said to me how grateful she was for that sixty pounds a year, her own private income being practically nil. The society conferred a great benefit in bestowing this pension, and at the same time must feel proud to know it was given to one so worthy to claim it in the world of literature. Her struggles to work were magnificent, and she actually published her last book after she was seventy years of age. Nearly fifty years of penmanship is indeed a record.

Mrs. Riddell was buried at Hounslow on Thursday, September 27th, 1906—years of mental and bodily suffering ending on the eve of her seventy-fifth birthday and actually on the anniversary of her wedding day itself. Thus her birth, her marriage, and her death all occurred in the last week of September in different years. The last months of her life she suffered much pain from cancer, and was constantly in her bed, not being able to write at all, and to read but little.

A pathetic figure truly! A woman once full of vigour, with a splendid brain, a ready tongue and kindly heart—a woman full of human sympathy and interest, although intensely proud, sitting day by day alone,—her brain alive and yet physically unable to do anything,—sitting alone, her hands before her, and yet never complaining.

MRS. ALEC TWEEDIE.

COPYRIGHT LEGISLATION AND UNIFORMITY.

IN his able and interesting speech at the last dinner of the Society of Authors, M. Raoul de Saint Arroman, Vice-President of the Société des Gens de Lettres, gave us a good deal to think about; but it is to the suggestion which

Digitized by Google

he made as to the future course of copyright legislation that I would call attention. He had dwelt upon the increasing familiarity with the English language to be observed in the rising generation in France, upon the recent increase of friendliness in the relations between the two countries, and upon the part played in the establishment of these by common literary interests, by literature and by literary men. He continued:—"Permettez moi donc de souhaiter que cette ère nouvelle, si féconde pour nos deux grands pays en résultats politiques et économiques nous conduise à une solidarité nécessaire pour la protection de nos communs intérêts, artistiques et littéraires.

"Il semble qu'à un jour donné, plus ou moins prochain, des questions comme celle du copyright et du domaine public pourraient tenter votre esprit. Ne serait-il point fort intéressant, en effet, d'examiner, par exemple, s'il ne serait pas equitable que la propriété d'une œuvre ne s'éteignit plus quarante-deux ans après la date de la publication? Alors qu'en France elle ne s'éteint que cinquante ans après la mort de l'auteur."

The main question which the speaker thus suggested to the attention of authors, was whether all agreement between countries for the protection of authors rights mutually in different countries may not be hindered substantially by the fact that some countries offer more protection to their own authors and others less. It is like starting with the idea of negotiating a treaty by which the sovereign and the 20-franc piece shall be equally available in France and in England, and then finding that the one is worth 25 per cent. more than the other. In the example, however, which at once, and naturally, occurred to the mind of M. Saint Arroman, the British reward of authorship was worth less than its equivalent in France. A glance at the laws of foreign countries will soon assure us of the discrepancies existing between the terms of copyright in use, and the two Acts published in *The Author* in May will show us what is most modern in copyright legislation. We shall find that by the Australian Copyright Act, which obtained the Royal assent in last December, the copyright in books, plays and lectures, and in an artistic work, is to last for forty-two years or for the artist's life and seven years, whichever shall be the longer.

By the United States Bill, copyright is to last "For the lifetime of the author and for fifty years after his death, in the case of his original book, lecture, dramatic or musical composition, map, work of art, drawing or plastic work of a scientific or technical character, or other original work."

In Italy, literary and artistic work is protected for its author's life and for forty years after, or for eighty years, with certain complications which need not be gone into here; and a glance at some other countries will show that there is no uniformity such as is to be desired, but that few accord worse terms to their authors and artists than does Great Britain.

In Belgium, literary and artistic copyright are for fifty years after the author's death, for the benefit of his heirs and assigns. In Holland, literary works published in print are protected for fifty years from first publication, or during life, if the author has not assigned his rights; works of art (but not sculpture, which is unprotected) for the artist's life and for twenty years after. In Germany, literature and music are protected for thirty years after the author's death, and works of art for twenty years.

There are, of course, other matters than this one of the duration of copyright in which uniformity in different countries would render the working of international copyright agreements fairer and easier. The date of publication and the fact that publication has taken place have often to be considered, but the conditions which constitute publication and of which the completion has to be ascertained in fixing the date at which publication has taken place, vary. In discussing questions relating to the amendment of the laws of copyright, we have to bear in mind that they affect authors more than anyone else, publishers in a secondary degree, and the public very little indeed. The duration of copyright affects the public to the extent that when there are books for which the demand exists after copyright has expired, and when there is a popular demand, cheap editions may be issued, because competition may compel the publishers to accept small profits, and there will be no author to think about, assuming that up to the period when his copyright expired he was still deriving profit from the sale of his work. So far as authors are concerned and their relation to publishers, the extended duration of copyright should *tend* to increase the price on the sale of a book outright, and the writer who kept his copyright would feel that he had a possible prospect of increased royalties. Only the best books would, however, be actually affected. And it is on behalf of authors who make notable contributions to literature that a *possibility* of an increased reward is claimed.

On principle, there are points in favour of the system of computing the duration of copyright which M. Saint Arroman had in his mind, and there are points in favour of the English system. Neither gives a fixed period; each seems to offer a premium to longevity in different degrees. The French one gives the longer time. There is nothing to be ashamed of in the desire to get all you can as long as nobody suffers unjustly

Digitized by Google

thereby. The British computation of the period of copyright dates from publication, before which the author's work is protected at common law, and sometimes it may be difficult to say (1) whether there has been publication at all; (2) when it took place. The French computation seems to be based upon a sensible and natural desire to give him the full advantage of that which his brain has produced during his life, and also to enable him to leave something of value to those who succeed him. The only time to be calculated begins to run from a date which can be easily and accurately ascertained, and from a fact not likely to be in doubt or to involve the necessity of a legal argument before the House of Lords or some corresponding tribunal. It is reckoned from the author's death.

The instances of the duration of copyright in foreign countries which have been cited at random, serve to show that anomalies exist in these, and that literary and artistic work are by no means treated with equal justice. When we look at home we find that artists, in addition to the strange restrictions which are imposed upon their enjoying copyright at all, can only obtain protection for their works for their lives and for seven years after. For sculptors there are more tiresome conditions, and a term of copyright the limits of which seem to be twenty-eight years from the original publishing of the work of art, whatever that may be. Attention may be called to the more uniform terms accorded by the Australian Act and the United States Bill referred to above.

Others may be inclined to bring forward in *The Author* arguments in favour of distinction in the terms of copyright allotted to these various subjects and to others. I submit that a uniform period is fair and just, and that this should be defined by the life of the author, using the word to include artists, and for a substantial number of years (*e.g.*, fifty) to follow, a period which should be, as near as it can be made so, the same in all countries. Before, however, we obtain any such uniformity in England, there must be recognition of the fact that copyright affects sculptors, painters, engravers, photographers and musicians very much as it does authors of books and of plays, and that it is better for all to combine so as to secure a thorough revision and codification of the law of copyright as a whole, than for each group to try from time to time to secure attention for a Bill in its own interests. There are many members of the present Government who should take an interest in a Copyright Bill, and it is one that should be introduced as a Government measure and by a member of the Government. No doubt the views of the various groups of "authors" interested would have to be considered in detail, but this should be quite possible, and should be more easily done by the Government than by private bodies. When this kind of subject is left to be dealt with by private members' Bill only, introduced by someone interested, say, in sculpture or in photography, a useful measure may be entirely ignored and passed over for years, so that some just and proper reform either never takes place or is indefinitely delayed, or else an Act is passed which secures too little attention and criticism. Drafted with a view to remedying some particular abuse, it may be beneficial to those who get it through but injurious to the interests of others or of the public, or it may create a fresh anomaly by giving the sculptor or the photographer (whom I have taken as examples only) rights and privileges which, without injuring the painter or the engraver, may be greatly in excess of those which the painter and engraver enjoy, thus creating an injustice. The painter and the engraver may then set to work to get private members to introduce Bills on their behalf, but may be unsuccessful, owing to the circumstances which surround legislation in Parliament, and through no lack of merit in their cause.

In conclusion, I would urge as desirable the simplification and codification of existing Copyright Acts into one new Act, in which all subjects of copyright will be dealt with as far as possible on similar lines and on just and equal terms, and I point to M. Saint Arroman's speech as evidence of the importance of considering what is done abroad when we legislate, as in copyright, not only for ourselves, but for our friends in other countries. In copyright, more perhaps than in anything else, our laws are of interest to foreigners not domiciled here, and *vice versâ*.

HENRY KIRKE WHITE.

THE subject of our sketch was born on the 21st March, 1785, at Nottingham. John White, his father, was a butcher of that town, and his mother, whose maiden name was Mary Neville, came of a respectable family in Staffordshire.

Young Henry, when only three years of age, was entered into a Mrs. Carrington's private seminary, where he stayed until his sixth year.

In his poem on "Childhood," the production of his fifteenth year, he paints the following picture of the dame :—

"In yonder cot . . . . . .
The village matron kept her little school
Gentle of heart, yet knowing well to rule.
Staid was the dame, and modest was her mien ;
Her garb was coarse, yet whole and nicely clean,
Her neatly bordered cap, as lily fair,
Beneath her chin was pinned with decent care."

Digitized by Google

In his sixth year his education was placed under the care of the Rev. John Blanchard, where he was acquainted with a fair knowledge of writing, arithmetic and French. Owing to some variance between his father and his instructor, the delicate lad was again and finally removed to another school, kept by Mr. Shipley. Here he stayed until his fourteenth year, when his father insisted on his leaving, that he might take him under his control and coach him in the gentle art of butchering.

The butcher's wife was possessed of keen perception, and she could see in her son the promise of future fame; and to increase the weekly income, that she might eventually be in a position to send her son to college, she opened a ladies' boarding and day school in Nottingham.

The proceeds from the school materially assisted in covering the many additional expenses, but the thrifty mother was never able to save sufficient for her son's classical education, and it was at last decided that, as a temporary occupation, Henry should be apprenticed to a hosier.

The one year at this dreary business was without doubt, the most wretched of his brief life. Whilst here, he poured out his grief in lines addressed to "Contemplation," from which the following is an abstract:—

> " . . . . Men may rave
> And blame and censure me, that I don't tie
> My every thought down to the desk, and spend
> The morning of my life in adding figures
> With accurate monotony; that so
> The good things of the world may be my lot,
> And I might taste the blessedness of wealth;
> But, Oh! I was not made for money getting."

His affectionate mother could see that the business which he followed was repugnant to the delicate boy's artistic taste, and before his fifteenth year, she prevailed upon her husband to put him to a solicitor, thinking this would be more congenial to him. He was accordingly apprenticed to an attorney.

The assiduity with which he applied himself to the study of the law is remarkable. Any book which he thought would be conducive to a more comprehensive knowledge of his profession, he made an effort to purchase.

His hours were from eight in the morning until eight in the evening, but there were always times when he worked even more than twelve hours a day. In one of his letters he tells how, on one occasion, when his employers had a special trial on, he had nothing whatever to eat from five in the afternoon the preceding day until twelve o'clock the following night, when the trial ended—a space of thirty-one hours.

After business hours he would apply himself to his studies *con amore*, seldom relinquishing till after midnight. By this means he acquired a fair knowledge of Latin, Greek, Italian, Spanish, and Portuguese. About this time he succeeded in joining a literary society in his native town.

On one occasion when he was yet but fifteen years of age, we are told by Southey that "he lectured upon 'Genius' and spoke extempore for about two hours, in such a manner, that he received the unanimous thanks of the society, and they elected this young Roscius of Oratory, their professor of literature."

He now began contributing to the periodicals, notably the *Monthly Mirror* and *The Preceptor*, the former paper winning him afterwards the valuable friendship of Capel Lofft.

It should be noted with benefit that, although Kirke White was a born *litterateur* (for at this early age his name had become popular in literary circles and periodicals), he never permitted his pursuits to interfere with his daily duty.

We have the following words of his employers contained in a beautiful tribute, after poor White's decease, to endorse this statement:—

"With his fondness for literature we were well acquainted, but had no reason to offer any check to it, for he never permitted the indulgence of his literary pursuits to interfere with the engagements of business."

By the assistance of Mr. Capel Lofft and other literary gentlemen, he published a volume of his effusions in 1803 and dedicated them to the Duchess of Devonshire, who, although she had conceded to the young aspirant's appeal, took no further notice of the author or the verses.

Here we should like to make a few cursory remarks on the "gems" contained in this volume. His poem "Clifton Grove," written when he was sixteen years of age, is his *magnum opus*. It is pregnant with poetical fancies and beautiful descriptions.

Take the following passage as a mastery of word-painting for so youthful a bard:—

> "How lovely from this hill's superior height
> Spreads the wide view before my straining sight.
> O'er many a varied mile of lengthening ground,
> E'en to the blue-ridged hill's remotest bound,
> My ken is borne; while o'er my head serene
> The silver moon illumes the misty scene;
> Now shining clear, now darkening in the glade
> In all the soft varieties of shade."

We can scarcely expect to discover much originality in the effusions of so early a poet. Indeed, we discern very little in his "Clifton Grove." There are many portions which bear a remarkable

Digitized by Google

similarity to Goldsmith's "Traveller," as the following :—

"Tho' were his sight conveyed from zone to zone,
He would not find one spot of ground his own ;
Yet, as he looks around, he cries with glee,
These bounding prospects all were made for me ;
For me yon waving fields their burden bear,
For me yon labourer guides the shining share."

Again, in his sonnet to "Consumption" we find the following opening verses :—

"Gently, most gently on thy victim's head,
Consumption, lay thine hand."

We cannot help but notice the resemblance of these lines to those of Gray's, contained in his "Ode to Adversity" :—

"Oh, gently on thy suppliant's head,
Dread Goddess, lay thy chastening hand!"

But there is a sublime individual melancholy which pervades each page and fills the responsive heart with a grief that can only find its egress in tears. As a final example of his verse, we give his sonnet on his approaching dissolution :—

"Yes, 'twill be over soon. This sickly dream
Of life will vanish from my feverish brain,
And death my wearied spirit will redeem
From this wild region of unvaried pain.
Yon brook will glide as softly as before,
Yon landscape smile, yon golden harvest grow,
Yon sprightly lark on mounting wing will soar
When Henry's name is heard no more below.
I sigh when all my youthful friends caress,
They laugh in health, and future evils brave ;
Them shall a wife and smiling children bless,
While I am mouldering in my silent grave.
God of the just—Thou gav'st the bitterest cup ;
I bow to Thy behest, and drink it up."

It is evident that the contents of this little volume did not please the obdurate critic, for we find White writing to a friend in the following despondent tone :—

"The unfavourable review of my unhappy work has cut deeper than you could have thought. . . . It represents me actually as a *beggar* going about gathering money to put myself to college when my book is worthless, and this with every appearance of candour. They have been sadly misinformed concerning me. This review goes before me wherever I turn my steps. It haunts me incessantly, and I am persuaded it is an instrument in the hands of Satan to drive me to distraction."

The fell object of the critic was wholly frustrated, for it perchanced that a volume fell into the hands of the beneficent Southey, who immediately corresponded with White and advised him as to the procedure he should take, and, as a result, in the next number of the *Monthly Review* honourable mention was made both of White and his work.

A corporeal defect in the shape of deafness convinced the poet of his incapability to follow the profession of a lawyer, and it was for this reason that the volume of poems was promulgated as a means of raising a sum which would assist him in entering college preparatory to his taking orders.

White had some real friends at this time who were a "very present help" to him at this eve of the one epoch of his life. The Rev. Mr. Simeon, of Cambridge, procured for him a Sizarship at St. John's, in addition to which he promised him £30 per annum.

His mother was now in a position to allow £15 or £20, and his brother Neville, who was a bachelor in London in receipt of a good stipend, promised £20 per annum. And so with this fair annual income the hopeful and earnest youth set out for college. Through the persuasion of his chief benefactor, Mr. Simeon, he placed himself under the tuition of the Rev. Mr. Grainger, of Wintering-ham, for one year, that he might appear at college with greater advantage. His application to his studies during this year of preparation was both beneficial and disastrous, beneficial insomuch that when the result of the college examination was announced his highest ambition was requited—"he was pronounced the first man of his year"; but disastrous because the unremitting energy he exercised during that year and the subsequent few months at college (prior to the examination), and also the tediousness of a six days' sitting, were the prime causes of his early death. During examination he had to support himself by strong medicines. As an endeavour to the amelioration of his shattered health, he took a journey to London, but soon returned to college being little benefited.

He entered himself for the annual examination again, and once more was proclaimed the first man of the year.

All the honours of the University seemed to him attainable if only his health would last. But his decline from the termination of this last examination was rapid. In July, 1806, we find him writing to his friend, Mr. Maddock :—

"Last Saturday morning I rose rather early and got up some rather abstruse problems in mechanics for my tutor; spent an hour with him between eight and nine, got my breakfast and read the Greek History (at breakfast) till ten, then sat down to decipher some logarithm tables. I think I had not done anything at them when I lost myself. At a quarter-past eleven my laundress found me bleeding in four different places in my face and head, and insensible."

In October his brother Neville was about to visit him, but Henry, in his last illness, wrote to him imploring him to delay his visit. The letter, however, was never posted, and, after his decease, was found in his pocket. Having been apprised of the seriousness of his illness, Neville hastened to the

Digitized by Google

college, only to find his poor worn-out brother delirious, and he was only recognised by Henry in a very brief interval of lucidity. On the following day, Sunday, October 21st, 1806, he died in his twenty-second year.

In conclusion, we can only lament that such a saintly and highly-gifted youth should have died so prematurely, when the zenith seemed so near and so glorious.

FRANK F. THOMAS.

THE FICTION-TASTER.

A PALE, thin young man, seated at a roll-top desk in a room in a great literary and journalistic pantechnicon in the neighbourhood of Fleet Street, looked up from the typed pages he was reading as I entered. Beside him, on the desk, was a pile of manuscript. On the other side were telephones.

"Well?" he asked gently.

He looked sad, and a littly weary. His eyes looked tired and a little watery.

"You are the Editor," I said, "of the *Invincible Magazine?*"

"I am. At least——"

A telephone bell rang.

"Pardon—Hello?"

"Hello-hello?"

"Yes, it will do for *Merry Moments* if the mawkish stuff towards the end of the first part is cut out and about four thousand words are added to the whole. Eh? Yes—oh, yes. Good-bye."

He laid down the receiver and turned to me again.

"You were going to say?"

"I was going to ask whether——"

A telephone bell rang—a different bell.

"Forgive me—Yes?"

"Oh, no, much too verbose for *The Table-Talker*, and the action is too slow. Get Jones to boil it down to a third and strengthen it with some good 'curtains,' and tell him to smarten up the dialogue and the indirect narrative a bit. Is that all? Right. Ring off."

"Yes?" he said, addressing me once more.

"You edit the *Invincible Magazine*, I think," I said quickly, hoping that the telephones would remain still.

"Not exactly. I am the 'fiction-taster'"—this with sad smile—for the *Invincible* and other magazines and papers published here."

"I had a letter from you asking me to call with reference to a story," and I named it.

"Oh, yes," he said, brightening a little. "Here it is," and he opened a drawer and produced my manuscript. Some annotations were pencilled on the top page. These he glanced at.

"The public the *Invincible* appeals to," he said, "doesn't like so much descriptive matter, but it likes plenty of the love element. You might pad out the love-scene on page fifty-six, and add about a thousand words to the love-talk on pages eighty-two and eighty-seven. To the end of the conversation on page a hundred and eight-seven you had better add quite two thousand words."

"Will that be all?" I asked.

"Nearly. But the readers of the *Invincible* wouldn't like a hero to be interested in any form of gambling, so you must please alter that part at the beginning, where your hero attends a race-meeting; unless you can somehow manage to tack that bit of description about 'the hoarse cries of the bookmakers in Tattersall's ring' on to your principal villain, or on to the young fellow who ultimately goes to the dogs and finishes by shooting himself. I would suggest the latter. That scene is rather good, and it seems a pity to waste it."

"And the rest will do as it stands?"

He folded back the page. There were more notes in pencil.

"Just one thing more," he said, "make your heroine's hair jet-black. I am tired to death of girls with golden hair, and I'm sure the *Invincible's* readers must be. Red-gold, and auburn, and brown too we've had *ad nauseam* during these last months, but we have not had a black-haired woman since our Christmas number before last. And, oh, yes—don't let her smoke cigarettes. The *Invincible's* readers won't stand that at any cost, at least not in a good woman. The disreputable woman can smoke as many as ever you like—Robinson, I remember, made the bad woman in his long serial smoke a cigar in the very first chapter. If this story were meant for *Merry Moments* of course it wouldn't matter, because the public *Merry Moments* appeals to is quite a different public. You oughtn't to forget that," he ended a little reproachfully.

"If you are quite sure that——" I began, but once more the telephone interrupted. The fiction-taster picked up the receiver, and after saying "hello" into it once or twice, listened attentively, while with the other hand he mechanically fidgetted with the corner of my manuscript. A tiny voice could be heard talking excitedly, as in an imitation gramophone. Presently the fiction-taster's features relaxed into a broad smile. His eyes glistened with amusement. The sad look had left his face entirely.

"Well!" he suddenly exclaimed in a low tone, speaking to himself. "Well, of all the silly—— Eh? Eh?—What's that you say?"

The tiny voice was active again. It ended

Digitized by Google

abruptly with a shrill laugh. The fiction-taster put down the receiver and rang off.

"Why," he said aloud, "Watson must be mad." Then, noticing my look of inquiry——

"One of our men," he said, "who 'passes' all the fiction intended for the *Suburban Plenipotentiary*, has let through a story with a lady in it who talks unblushingly about 'pale-puce underskirts,' and 'corsets with real whalebone busks and horizontal gussets,' and a lot more of that sort of of thing. Of course, complaints are coming in from the *Plenipotentiary's* readers, and some of them threaten to discontinue their subscriptions. You see how right I was a moment ago when I told how careful one has to be."

BAZIL TOZER.

DEFAMATORY MISPRINTS.

BY the insertion of a superfluous comma a Cornish compositor made recently an unfounded attack upon the character of two innocent and doubtless charming young ladies, one of whom had the misfortune to meet with an accident when they were bicycling together. A defective brake and a little loss of "head" on a Cornish hill (Cornish hills are about as steep as the dome of St. Paul's) caused her to be thrown into a hedge (Cornish hedges consist of loose blocks of granite of mixed sizes) with detrimental results to herself and her bicycle.

The paragraph recording the occurrence in a local newspaper ended thus: "The accident might have had much more serious consequences having regard to the great steepness of the hill, which at the top is deceptive to strangers, like Miss C. and her friend."

We feel sure that the attitude of these two ladies towards strangers, as well as towards all others is characterised by perfect correctness, and marred by no lack of candour, and that the hill alone continues to deceive the unwary. Compositors love commas like small boys love cigarettes, and commas like cigarettes become a source of danger when indulged in to excess, however soothing they may be when used in moderation. By the way, would an action on the ground of negligence lie against an editor who libelled a stranger by means of a printer's error? We have seen a proof in which a leading article upon a recent Act of Parliament of complex character was headed "Obscene Legislation," when the leader writer only intended to characterise the new measure as "obscure." Let us suppose Miss Z—— to be a lady writing admirable stories of adventure, thrilling but blameless, for the benefit of a large circle of boy and girl readers, and that a reviewer should write "The plot of Miss Z——'s latest novel is obscure, as Miss Z——'s plots usually are."

If the demon compositor introduced an error similar to that mentioned, perhaps owing to the "obscure" handwriting of the critic, what would be the remedy of Miss Z——, and against whom should it be sought?

Some writers might rejoice in the temporary fillip given to the circulation of their work, but we have pictured an author whose reputation might well suffer without proof of "special damage," and an incident for which not only a newspaper proprietor might be liable for the act of those in his pay, but in which the author of the article might have written badly and also might have failed to revise his proof with due care.

A SHORT HISTORY OF AMERICAN LITERATURE.*

"A SHORT History of American Literature," by Henry A. Beers, is a book which should be warmly welcomed on both sides of the Atlantic. It is written in an easy, lucid style by a master of his subject; both matter and arrangement are admirable; and the illustrations, without possessing great artistic merit, are good. In these days of rapid reading and surface work, it is a relief to turn to a book which goes to the root of the matter and gives reliable information as to environment and local history.

It is impossible to estimate the value of any given work without taking into consideration the circumstances under which it was written, its scope and influence. This is especially the case in the literature of a people who came fresh from the traditions of an old country to be wrought upon by the influences of a new one.

The first chapter, on the colonial period, takes special note of this, but the same penetrating searchlight is turned on to all phases of American literature down to the present day. The author takes a wide grasp of his subject, and puts the reader in touch with the national movements of which the literature was in many cases the outcome, notably in the case of the Concord authors and such writers as Mrs. H. B. Stowe. Even in minor centres of cultivation and individual cases great stress is laid upon the influence of surroundings; in a country unfettered by tradition, it is obvious they would be

* A Short History of American Literature, by Henry A. Beers, Professor of English Literature in Yale University. Published by T. Fisher Unwin.

Digitized by Google

the main factors in determining the trend of a man's work, and must be taken into consideration when judging it. Mr. Beers exhibits the same careful research when criticising the work itself. He shows keen insight when expatiating on the leading characteristics of the different authors. His chapter on American humour well repays study, and his criticisms of Walt Whitman and other exceptional writers show a wide impartiality which guides without fettering the reader. Whilst this book will be of value to those who wish to go more deeply into the subject of American literature, it is at the same time so lucid and well tabulated that the student whose time is limited will also find it of great assistance to him.

CORRESPONDENCE.

Shirley Brooks.

Sir,—Having been commissioned to write the "Life of Shirley Brooks," will you allow me to ask through your columns for letters, reminiscences, and any other information which may help to make the book as complete as possible? I need hardly say that the greatest care will be taken of any documents or pictures placed at my disposal.

Yours, etc.,
G. S. Layard.

Bull's Cliff, Felixstowe.

Ibsen and Literary Property.

Dear Sir,—In glancing through the recently published translation of Ibsen's correspondence, I came across the following interesting and instructive passage. It occurs in a letter to Statsrevisor Berner complaining of the loss occasioned to himself and Björnson by the inadequate laws as to dramatic copyright (or rather acting right) in Norway and the absence of literary conventions for the protection of dramatic property either with Sweden and Denmark or with continental countries generally.

No one can deny the reasonableness of the complaint or the reality of the grievance. But how does Ibsen propose to remedy it? By the conclusion of equitable agreements with foreign countries for the establishment of international copyright? By no means. I quote from the letter: "That Norway should voluntarily take steps to bring about a general international copyright convention, or, to put it more correctly, should become a party to the convention already existing between most of the European States is, of course, not imaginable. Indeed, as a good Norwegian, I cannot even wish that such a step should be taken; because it is plain that such a convention would, with us, greatly increase the cost of every foreign scientific or literary work which it might be desirable to make accessible to our public by means of translation. And this would be equivalent to obstructing a great number of those streams of enlightenment which now flow gratis into Norway." And then he goes on to suggest that in his opinion the best way out of the difficulty is that the Storthing should compensate himself and Björnson by increasing their pensions! In other words, Ibsen saw no harm in his country's robbing foreign literary or scientific authors. Their "streams of enlightenment" were to continue to flow into Norway "gratis" so long as he and Björnson received adequate compensation. It never seems to have occurred to Ibsen that literary and scientific writers have as good a claim to protection for their work as even the most Heaven-born dramatist. On the contrary, "as a good Norwegian" he would feel bound to resist their claims to the utmost. It is satisfactory to know that the Storthing declined to be blackmailed in this way, and the increase of pension was not granted. What, however, I wish to point out is that so long as authors of standing and repute do not accept the principles of common honesty in their attitude towards each other's property they can hardly complain if the public and the politicians give scant attention to their own grievances.

Yours faithfully,
St. John Hankin.

Business Methods.

Sir,—On 10 July, 1905, I offered a story of about 90,000 words to an English firm and had it declined by them on 27 March, 1906. I then sent it on 28 March, 1906, to another well-known London firm, who still have it under their consideration. Since I wrote it, therefore, this story has been under consideration for about a year and a half and I have obtained one decision.

I sent another long story to another firm on 12 January last and received their letter of acceptance on 14 July; it having thus been under consideration for just over six months.

On a Saturday recently I sent a third long story to a prominent American firm; I received their representative's reply making certain definite offers on the Friday following; the story having thus been under consideration less than a week.

It seems to me that if English firms were not too dignified and lofty to pay any attention to a mere author's meek protest, they might find a moral in the above record of simple facts worthy of some consideration.

Yours truly,
Z.

Digitized by Google

NOVELS, SHORT STORIES, ARTICLES, POEMS.

PLACED AT HIGHEST PRICES.

Unknown Writers' Work a Speciality.

HUNDREDS OF TESTIMONIALS.

A Contributor to the Principal Magazines and Dailies, and perhaps the leading Free-lance Journalist in London, kindly allows us to reproduce the following :—

DEAR MR. MAGNUS,—I cannot tell you how pleased I am with the success attending your efforts on my behalf, particularly during the last few weeks. Much of the material you have placed for me had previously been unsuccessfully dealt with by other agents, and in one or two instances I had actually decided to write the articles off my books altogether. Not only have you placed them, but you have got **higher prices** than I valued them at myself, and after very many years of journalistic experience I can honestly say that I do not think any other firm in London could have dealt with them so well as the Cambridge Literary Agency, or that any other firm ever uses such intimate endeavour on behalf of its clients as that of which you are the Managing Director. Very sincerely yours,
(Signed) GORDON MEGGY.

The Author of a Hundred Short Stories and Articles kindly allows us to reproduce the following:—

DEAR SIR,—I shall be pleased to accept the offer of £6-6-0 (six guineas) for my little story entitled "Mrs. Mostyn's Little Gamble," and I may mention that although at least a hundred of my tales and articles have been published (mostly under my pen-name) in magazines and periodicals, this is the **best price** I have been offered for so very short a production.
I thank you for the trouble you have taken with my MSS.
Yours very truly,
GEORGE G. MAGNUS, Esq. Signed) CHAS. R. STEGGALL.

THE MOST STRINGENT INQUIRY INVITED.

Managing Director: GEORGE G. MAGNUS,

The CAMBRIDGE LITERARY AGENCY,
115, Strand, London, W.C.

MISS RUTH SPEAKMAN,

Typewriting, Shorthand, French Copying and Translation, Duplicating

Private Room for Dictation and Letter Writing.

10, York Buildings, ADELPHI, W.C. Telephone: 1863 Gerrard.

A LADY (Experienced) undertakes Researches in British Museum Reading Room and Print Room. 2/- an hour; 8/6 a day.

E.B., 17, OWEN MANSIONS, QUEEN'S CLUB GARDENS, W.

A LADY, office trained, with good recommendations, desires work as a Copying Typist. Authors' MSS., Plays, Actors' Parts, General, Legal and Technical work.

E. LANE,
25, Grosvenor Road, RICHMOND, S.W.

SIKES and SIKES,

THE WEST KENSINGTON TYPEWRITING OFFICES,
(*Established 1893.*)
339, Hammersmith Rd., LONDON, W. and
(private address) **13, Wolverton Gardens, Hammersmith, W.**

Authors' MSS.; Translations; Duplicating; Plays and Actors' Parts; Legal, General and Commercial Documents.
Usual Terms. *References.*

ESTABLISHED] *The Athenæum Press, Taunton.* [XVIII. CENT.

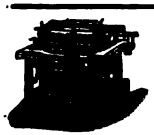
BARNICOTT & PEARCE

INVITE ENQUIRIES RESPECTING PRINTING.

ESTIMATES OF COST, AND OTHER DETAILS, PROMPTLY GIVEN.

TYPEWRITING. INDEXING, PROOF-READING.—LADY (educated and experienced) undertakes all branches of above; accuracy, promptitude, highest testimonials. Terms on application.

MISS FOOT,
48, Digby Mansions, Hammersmith.



TYPEWRITING COMPANY,
Oswald House, Queen Victoria Road, Coventry.

Every description of work, by experienced typists. MSS. from 9d. per 1000 words. Short Stories or Poems, in book form, as Souvenirs (Illuminated if desired) a speciality.
Particulars on application.

MRS. GILL, TYPEWRITING OFFICE.
35, LUDGATE HILL, E.C.
(ESTABLISHED 1883.)

Authors' MSS. carefully copied from 1s. per 1,000 words. Duplicate copies third price. French and German MSS. accurately copied; or typewritten English translations supplied. References kindly permitted to Messrs. A. P. Watt & Son, Literary Agents, Hastings House, Norfolk Street Strand, W.C *Telephone 8464 Central.*

AUTHOR and daughter living in own lovely detached-house, South Coast (large garden) would like to meet with Maiden Lady of means to share same, for mutual society. Hobbies—Theology and Art.

Address P.,
St. Mary's, New Church Road, HOVE.

"THE AUTHOR."

SCALE FOR ADVERTISEMENTS.

[ALLOWANCE TO MEMBERS OF THE SOCIETY 20 PER CENT.]

Front Page	£4	0	0
Other Pages	3	0	0
Half of a Page	1	10	0
Quarter of a Page	0	15	0
Eighth of a Page	0	7	6
Single Column Advertisements per inch	0	6	0
Bills for Insertion per 2,000	3	0	0

Reduction of 20 per cent. made for a Series of Six and of 25 per cent. for Twelve Insertions.

Advertisements should reach the Office not later than the 20th for insertion in the following month's issue.

All letters respecting Advertisements should be addressed to the ADVERTISEMENT MANAGER, *The Author* Office, 39, Old Queen Street, Storey's Gate, S.W.

Digitized by Google

GEOFFREY BESANT

Teaches Singing, French and German Songs, Ballads, etc., at the Bechstein Hall Studios.

Address: **66, Chancery Lane, W.C.,** for Terms and Appointments.

"A CHRISTMAS REVERIE," By Arthur E. Caleb, Late Scholar Muir Central College, Allahabad,

And Author of "A Study of the English Language." 5 by 4. Smith. 6d. net.

Extract from *The Athenæum*.—"There is much charm, tenderness, and feeling in his poem, entitled 'A Christmas Reverie.' The exuberance of its metres and rhymes is not more astounding than its sustained ebullience of amorous imagination, its metrical verbosity than its frenzied erotomania. We heartily recommend this pretty little poem to the general public."—Dated January 10th.

For Copies apply to W. H. SMITH & Co., 103, High Road, KILBURN.

Bradbury, Agnew, & Co. Ld.

The Whitefriars Press,

LONDON & TONBRIDGE,

Having largely increased their PRINTING and BOOKBINDING PLANT (which is now one of the most complete in the British Isles), are prepared to undertake, at short notice, the production of

Works of Fiction, Legal and Medical Text Books, High-Class Magazines. Newspapers, etc.

ESTIMATES FREE.

An Illustrated Booklet descriptive of the Country Branch of the Firm sent on receipt of a Post Card.

Telegrams: Charivari, London; Charivari, Tonbridge. Telephones: 28 Holborn; 19 Tonbridge; 9108 Central.

Printed by Bradbury, Agnew, & Co. Ld., and Published by them for The Society of Authors (Incorporated), at 10, Bouverie Street, London, E.C.

Digitized by Google

The Author.

(*The Organ of the Incorporated Society of Authors. Monthly.*)

VOL. XVII.—No. 3. DECEMBER 1, 1906. [PRICE SIXPENCE.

CONTENTS.

	PAGE
Notices	57, 72
Committee Notes	58
Books published by Members of the Society	59
Literary, Dramatic and Musical Notes	61
Paris Notes	63
Scandinavian Notes	66
Macmillan & Co., *v.* Dent	66
The Insolence of Office	69
Magazine Contents	70
Warnings to the Producers of Books	71
Warnings to Dramatic Authors	71
Warnings to Musical Composers	71
How to Use the Society	72
To Musical Composers	72
The Reading Branch	72
Legal and General Life Assurance Society	72
General Notes	73
The Pension Fund Committee	73
The Authors' Society and the Public	74
Musical Copyright	75
The Vice of Complete Editions	75
Translators	76
Word Degeneration	78
Publishers' Ground-Bait	79
On Copyright	81
Victorian Novelists	81
The Nobel Prize	82
Correspondence	82

PUBLICATIONS OF THE SOCIETY.

1. **The Annual Report for the current year.** 1*s.*
2. **The Author.** Published ten months in the year (August and September omitted), devoted especially to the protection and maintenance of Literary, Dramatic, and Musical Property. Issued to all Members gratis. Price to non-members, 6*d.*, or 5*s.* 6*d.* per annum, post free. Back numbers from 1892, at 10*s.* 6*d.* per vol.
3. **Literature and the Pension List.** By W. MORRIS COLLES, Barrister-at-Law. 3*s.*
4. **The History of the Société des Gens de Lettres.** By S. SQUIRE SPRIGGE. 1*s.*
5. **The Cost of Production.** (Out of print.)
6. **The Various Methods of Publication.** By S. SQUIRE SPRIGGE. In this work, compiled from the papers in the Society's offices, the various forms of agreements proposed by Publishers to Authors are examined, and their meaning carefully explained, with an account of the various kinds of fraud which have been made possible by the different clauses in their agreements. 3*s.*

   Addenda to the Above. By G. HERBERT THRING. Being additional facts collected at the office of the Society since the publication of the "Methods." With comments and advice. 2*s.*
7. **Copyright Law Reform.** An Exposition of Lord Monkswell's Copyright Bill of 1890. With Extracts from the Report of the Commission of 1878, the Berne Convention, and the American Copyright Bill. By J. M. LELY. 1*s.* 6*d.*
8. **The Society of Authors.** A Record of its Action from its Foundation. By WALTER BESANT (Chairman of Committee, 1888—1892). 1*s.*
9. **The Contract of Publication in Germany, Austria, Hungary, and Switzerland.** By ERNST LUNGE, J.U.D. 2*s.* 6*d.*
10. **Forms of Agreement issued by the Publishers' Association; with Comments.** By G. HERBERT THRING, and Illustrative Examples by Sir WALTER BESANT. 2nd Edition. 3*s.*
11. **Periodicals and their Contributors.** Giving the Terms on which the different Magazines and Periodicals deal with MSS. and Contributions. 6*d.*
12. **Society of Authors.** List of Members. Published October, 1902, price 6*d.* Supplemental List to July, 1903, price 2*d.*, on sale to Members and Associates only.

[*All prices net. Apply to the Secretary, 39, Old Queen Street, Storey's Gate, S.W.*]

Digitized by Google

The Society of Authors (Incorporated).

Telegraphic Address: "AUTORIDAD, LONDON." *Telephone No.: 374 Victoria (G.P.O.).*

PRESIDENT.

GEORGE MEREDITH O.M.

COUNCIL.

SIR WM. REYNELL ANSON, Bart., D.C.L.
THE RIGHT HON. THE LORD AVEBURY, P.C.
J. M. BARRIE.
A. W. A BECKETT.
ROBERT BATEMAN.
F. E. BEDDARD, F.R.S.
SIR HENRY BERGNE, K.C.B., K.C.M.G.
THE RIGHT HON. AUGUSTINE BIRRELL, P.C.
THE REV. PROF. BONNEY, F.R.S.
THE RIGHT HON. JAMES BRYCE, P.C.
THE RIGHT HON. THE LORD BURGHCLERE, P.C.
HALL CAINE.
EGERTON CASTLE, F.S.A.
EDWARD CLODD.
W. MORRIS COLLES.
THE HON. JOHN COLLIER.
SIR W. MARTIN CONWAY.
F. MARION CRAWFORD.
THE RIGHT HON. THE LORD CURZON OF KEDLESTON.
AUSTIN DOBSON.
SIR ARTHUR CONAN DOYLE.
A. W. DUBOURG.
SIR MICHAEL FOSTER, K.C.B., F.R.S.
DOUGLAS FRESHFIELD.
W. S. GILBERT.
EDMUND GOSSE, LL.D.
SYDNEY GRUNDY.
H. RIDER HAGGARD.
THOMAS HARDY.
MRS. HARRISON ("LUCAS MALET").
ANTHONY HOPE HAWKINS.
E. W. HORNUNG.
JEROME K. JEROME.
HENRY ARTHUR JONES.
J. SCOTT KELTIE, LL.D.
RUDYARD KIPLING.
PROF. E. RAY LANKESTER, F.R.S.
J. M. LELY.
THE REV. W. J. LOFTIE, F.S.A.
LADY LUGARD (MISS FLORA L. SHAW).
MRS. MAXWELL ("M. E. BRADDON")
JUSTIN MCCARTHY.
THE REV. C. H. MIDDLETON-WAKE.
SIR LEWIS MORRIS.
HENRY NORMAN, M.P.
SIR GILBERT PARKER, M.P.
J. C. PARKINSON.
A. W. PINERO.
SIR FREDERICK POLLOCK, Bart., LL.D.
WALTER HERRIES POLLOCK.
OWEN SEAMAN.
G. BERNARD SHAW.
G. R. SIMS.
S. SQUIRE SPRIGGE.
J. J. STEVENSON.
FRANCIS STORR.
WILLIAM MOY THOMAS.
MRS. HUMPHRY WARD.
PERCY WHITE.
FIELD MARSHAL THE RIGHT HON. THE VISCOUNT WOLSELEY, K.P., P.C., &c.

Hon. Counsel—E. M. UNDERDOWN, K.C.

COMMITTEE OF MANAGEMENT.

Chairman—SIR HENRY BERGNE, K.C.B., K.C.M.G.

Vice-Chairman—A. W. A BECKETT.

AUSTIN DOBSON.
DOUGLAS FRESHFIELD.
SYDNEY GRUNDY.
ANTHONY HOPE HAWKINS.
E. W. HORNUNG.
J. M. LELY.
OWEN SEAMAN.
G. BERNARD SHAW.
FRANCIS STORR.
PERCY WHITE.

GEOFFREY BESANT

Teaches Singing, French and German Songs, Ballads, etc., at the Bechstein Hall Studios.

Address: **66, Chancery Lane, W.C.,** for Terms and Appointments.

"A CHRISTMAS REVERIE," By Arthur E. Caleb, Late Scholar Muir Central College, Allahabad,

And Author of "A Study of the English Language." 5 by 4. Smith. 6d. net.

Extract from *The Athenæum*.—"There is much charm, tenderness, and feeling in his poem, entitled 'A Christmas Reverie.' The exuberance of its metres and rhymes is not more astounding than its sustained ebullience of amorous imagination, its metrical verbosity than its frenzied erotomania. We heartily recommend this pretty little poem to the general public."—Dated January 10th.

For Copies apply to W. H. SMITH & Co., 103, High Road, KILBURN.

Digitized by Google

The Author.

(The Organ of the Incorporated Society of Authors. Monthly.)

FOUNDED BY SIR WALTER BESANT.

VOL. XVII.—No. 3. DECEMBER 1ST, 1906. [PRICE SIXPENCE.

TELEPHONE NUMBER:

374 VICTORIA.

TELEGRAPHIC ADDRESS:

AUTORIDAD, LONDON.

NOTICES.

FOR the opinions expressed in papers that are signed or initialled the authors alone are responsible. None of the papers or paragraphs must be taken as expressing the opinion of the Committee unless such is especially stated to be the case.

THE Editor begs to inform members of the Authors' Society and other readers of *The Author* that the cases which are from time to time quoted in *The Author* are cases that have come before the notice or to the knowledge of the Secretary of the Society, and that those members of the Society who desire to have the names of the publishers concerned can obtain them on application.

List of Members.

THE List of Members of the Society of Authors published October, 1902, at the price of 6*d.*, and the elections from October, 1902, to July, 1903, as a supplemental list, at the price of 2*d.*, can now be obtained at the offices of the Society. They will be sold to members or associates of the Society only.

All further elections have been chronicled from month to month in these pages.

THE PENSION FUND OF THE SOCIETY.

The Committee's Decision, 1906.

THE Trustees of the Pension Fund of the Society have reported to the Pension Fund Committee that there are sufficient funds to enable them to declare another pension. The committee would be glad to receive information, unofficially, from any member of the society of any urgent case within the member's personal knowledge.

Information of such cases, which should be as full as possible, should be sent to the Secretary, 39, Old Queen Street, Storey's Gate, S.W., and will receive the prompt and careful attention of the committee.

The death of Mrs. J. H. Riddell, the first pensioner of the Society, leaves free her pension of £60 per annum, and a sum of £300 to be transferred to the Pension Fund. This sum was handed to Mrs. Alec Tweedie by Mr. Balfour, then First Lord of the Treasury, to be held under certain trusts for the benefit of Mrs. Riddell, and then to be transferred to the Pension Fund of the Society. These trusts are now at an end.

The original trustees purchased £228 of Glasgow and South Western Railway 4 per cent. Preference Stock, and the trustees of the Pension Fund have now accepted the amount which has been transferred in their names, and is added to the list of stocks printed below.

Investments of the Fund.

THE Trustees of the Pension Fund met at the Society's Offices, March 5th, 1906, and having gone carefully into the accounts of the fund, decided to invest a further sum. They have now purchased £200 Cape of Good Hope 3½ per cent. Inscribed Stock, bringing the investments of the fund to the figures set out below.

This is a statement of the actual stock; the

Digitized by Google

money value can be easily worked out at the current price of the market :—

Consols 2½ %	£1000	0	0
Local Loans	500	0	0
Victorian Government 3 % Consolidated Inscribed Stock	291	19	11
War Loan	201	9	3
London and North Western 3 % Debenture Stock	250	0	0
Egyptian Government Irrigation Trust 4 % Certificates	200	0	0
Cape of Good Hope 3½% Inscribed Stock	200	0	0
Glasgow and South Western Railway 4% Preference Stock	228	0	0
Total	£2,871	9	2

Subscriptions, 1906.	£	s.	d.
April 12, Pryor, Francis	2	2	0
June 15, Cuming, E. W. D.	1	1	0
June 15, Skrine, Mrs. J. H.	0	10	0
July , Brend, C. Cunninghame	0	5	0
Oct. 4, Weaver, Mrs. Baillie	0	10	0
Oct. 5, Marchant, James	0	10	0
Oct. 15, Coleburn, Miss Maud	0	5	0
Oct. 31, Rhys, Ernest	0	5	0
Nov. 17, Dass, B. K.	0	5	0
Nov. 20, Smith, Bertram	0	10	6
Donations, 1906.			
April 15, Caine, William	1	1	0
April 15, Steel, Mrs. F. A.	0	15	0
June 12, Oliphant, Captain Blair	3	0	0
June 12, B. S. G.	5	0	0
June 16, Behnke, Miss Kate E.	0	5	0
June 28, G. W. Caldicott	1	1	0
June 30, Grierson, G. A.	0	19	0
July 4, Hankin, St. John	1	1	0
July 14, Nisbet, Dr. J.	1	1	0
Sept. 17, Tuite, Hugh	0	10	0
Oct. 1, Tweedie, Mrs. Alec, collected for Mrs. J. H. Riddell Fund	300	0	0
Oct. 4, Drake, Maurice	0	10	6

COMMITTEE NOTES.

AT the meeting of the committee, held on November 12th, at the offices of the society, thirty-five members and associates were elected, bringing the total number of elections for the current year up to 214. This number is, the committee are glad to say, well above the average for the past ten years, and shows the appreciation the society's work obtains from those who write.

There were sundry cases before the committee. The first dealt with an infringement of copyright. The legal questions involved were somewhat complicated, as they were concerned with the interpretation of the 18th section of the Copyright Act. The opinion of Mr. Scrutton, K.C., which had been authorised by the committee at an earlier date, was read, and the committee instructed the secretary, as the opinion was in the member's favour, to write to the offending party. The next case referred to the transactions of a literary agency, and it was decided to print in *The Author* a statement of what had taken place. There was another serious case of infringement of copyright. So strong was the solicitor's report that the committee decided at once to assist the member by taking action. The case is of great importance to all educational writers in that it refers to a text book. As the infringement occurred in India, it is necessary for the society to instruct an Indian solicitor.

A series of letters received from different members of the society in regard to *The Times* Book Club were also read to the committee.

The secretary reported that during the past month the chairman had sanctioned three county court cases, one of which had been settled. The amount due had been paid without the necessity of issuing a summons. Finally, a question arose concerning the bankruptcy of a publisher. A private arrangement had been made by which his affairs were placed in the hands of a receiver, but it seemed to the solicitors of the society necessary for the protection of its members to throw the publisher into bankruptcy, and the committee, after reading the solicitors' report, finally decided to take this course.

Cases.

OWING to the limit of space in the last issue of *The Author*, the cases taken in hand by the society between the beginning of October and the 1st of November, were omitted. These are included in the present statement.

The secretary has dealt with 14 cases.

Three referred to non-delivery of accounts, and have now been satisfactorily concluded, as the accounts have been furnished in each case. Four demands for money were placed in the secretary's hands. Two have been transferred to the society's solicitors with instructions to settle by legal process, if necessary; one has been settled by the arbitration of the chairman of the committee at the request of the contending parties; and in the last the

Digitized by Google

money has been paid on the application of the secretary, and forwarded to the author. Three claims for the return of MSS. have arisen, in two of which negotiations are still pending, and in the other the MS. has been returned. Of two claims for money and accounts, one has been placed in the hands of the society's solicitors; the other unfortunately has had to be abandoned owing to the fact that the defendant's present address was unobtainable. The interpretation of agreements has given rise to two other cases. One has been adjusted and the other is in the course of settlement.

Of those matters left open from former months, seven are still unsettled. The reason for this large number is to be found in the fact that most of them concern publishers and agents in the United States, and negotiations in these cases naturaly take longer than in those at home.

We hope it may be taken as a satisfactory sign that there have been fewer disputes than usual during the past two months.

November Elections.

Bland, Joseph	82, Rosebank Road, Leeds.
Booth, John	27, Salisbury Street, Shipley, Yorks.
Bradley, Rev. J. F.	The Manse, Potton, Beds.
Cohen Herman	3, Elm Court, Temple, E.C.
Cox, Harold, M.P.	6, Raymond Buildings, Grays Inn, W.C.
Dass, B. K. (B. Krishna)	
Eyre, Archibald	14, Upper Park Road, Hampstead, N.W.
Graham, Prof. William	22, Walpole Street, Chelsea, S.W.
Gunn, Mrs. Æneas	"Rolyat," Creswick Street, Hawthorne, Melbourne, Australia.
Heath, Miss Ella	2, Napier Mansions, Tunbridge Wells.
Horsley, Sir Victor	25, Harley Street, W.
Jones, Mrs. C. A. (Jane Jones).	Longford House, Gloucester.
Langlands, Alexander W.	"Alma," Stranraer.
Macrae, Rev. Alexander, M.A.	Emanuel School, Wandsworth Common, S.W.
Merrick, Frederick Walter (Frederick Wilderick)	Primrose Club, St. James', S.W.
Midleton, E. E. ("Decimals")	Tower House, St. Matthews, St. Leonards-on-Sea.
Moore, T. Sturge	20, St. James' Square, Holland Park, W.
Peacock, Major F. M.	Nunney, near Frome, Somerset.
Pigott, William	c/o J. E. Macfarlane, Esq., Ardquin, Hindhead, Surrey.
Rowland, A. N. A.	Llwyn-y-brain.
Robertson-Scott, J. W. (Home Counties).	Great Canfield, Dunmow, Essex.
Seymour, Miss Alice (Alec C. More).	Headland College, Plymouth.
Shera, Miss Blanche M.	12, Beaufort Mansions, Chelsea, S.W.
Smith, Bertram	Broomlands, Beattock, N.B.
Smith, Mrs. F. Yorke	11, Eccleston Square, S.W.
Stacpoole, Miss Florence	82, Porchester Terrace, W.
Stonestreet, William T.	New Church Depôt, 18, Corporation Street, Manchester.
Swallow, The Rev. H. J. ("Hirondelle").	Hawthorn Rectory, Sunderland.
Templeton, Col. John Montgomery, C.M.G.	"Kilmaurs," George Street, East Melbourne, Australia.
Thorne, The Rev. Henry Arthur.	23, Lyndhurst Road, Lowestoft.
Todd, Dr. J. L.	Liverpool School of Tropical Medicine, Crofton Lodge, Runcorn.
Turner, Reginald	10, Sheffield Gardens, Kensington, W.
Weaver, Lawrence, F.S.A.	186, Sutherland Avenue, W.
Wheeler, Percy	c/o Messrs. King Hamilton, Calcutta, India.
White, The Rev. Francis de Lacy, B.A., F.R.S.I., F.S.A.	The Rectory, Mavesyn Ridware, Rugeley, Staffs.
Wimperis, H. E.	2, Rossetti Garden Mansions, Chelsea, S.W.

BOOKS PUBLISHED BY MEMBERS OF THE SOCIETY.

(In the following list we do not propose to give more than the titles, prices, publishers, etc., of the books enumerated, with, in special cases, such particulars as may serve to explain the scope and purpose of the work. Members are requested to forward information which will enable the Editor to supply particulars.)

ARCHAEOLOGY.

HYPSOS AND ISRAELITE CITIES (BRITISH SCHOOL OF ARCHAEOLOGY IN EGYPT, AND EGYPTIAN RESEARCH

Digitized by Google

ACCOUNT. Twelfth Year, 1906). By W. F. FLINDERS PETRIE. Double volume, 12½ × 10. 76 pp. 51 plates. School of Archaeology, University College, and Quaritch. 2*l.* 5*s.* n.

ART.

FLOWERS FROM SHAKESPEARE'S GARDEN: A POESY FROM THE PLAYS. Pictured by WALTER CRANE. 10 × 7½. 40 pp. Cassell. 6*s.*

MICHAEL ANGELO. By DR. G. GRONAN. 19 pp. 47 Plates. INGRES. By O. UZANNE. 20 pp. 64 Plates. Translated by HELEN CHISHOLME. Newnes. 3*s.* 6*d.* n. each.

BIOGRAPHY.

MADAME RECAMIER. From the French of EDOUARD HERRIOT. 2 vols. Translated by ALYS HALLARD. 9 × 6¼. 326 + 446 pp. Heinemann. 20*s.* n.

CHARLES GODFREY LELAND. By ELIZABETH ROBINS PENNELL. 2 vols. 8½ × 5½. 420+471 pp. Constable. 21*s.* n.

SIR THOMAS LAWRENCE'S LETTER-BAG. Edited by G. S. LAYARD. With Recollections of the Artist. By MISS ELIZABETH CROFT. 9 × 5¾. 296 pp. Allen. 15*s.* n.

BOOKS FOR THE YOUNG.

ROGER THE BOLD: A TALE OF THE CONQUEST OF MEXICO. By CAPTAIN F. S. BRERETON. 7¾ × 5¼. 381 pp. Blackie. 6*s.*

BUTLER-IN-CHIEF. By RAYMOND JACBERNS. 7¾ × 5. 194 pp. Wells Gardner. 1*s.* 6*d.*

A CHILD'S LIFE OF CHRIST. By MABEL DEARMER. With Eight Illustrations in Colour, by Eleanor Fortescue-Brickdale. 8¼ × 5½. 290 pp. Methuen. 6*s.*

THE DOGS OF WAR. By WALTER EMANUEL. Illustrated by CECIL ALDIN. 8 × 6¼. 243 pp. Bradbury, Agnew, & Co.

KING BY COMBAT: A FIGHT FOR POWER IN A WILD LAND (AFRICA). By FRED WHISHAW. 7¾ × 5. 272 pp. Cassell. 3*s.* 6*d.*

THE BOOK OF ANIMALS: AN ALBUM OF NATURAL HISTORY. By HORACE G. GROSER. 9¾ × 7¼. 284 pp. Melrose. 5*s.* n.

THE SWEET STORY OF OLD: A LIFE OF CHRIST FOR CHILDREN. By MRS. L. HASKELL. 5¾ × 4¾. 128 pp. Nister. 1*s.*

FORGOTTEN TALKS OF LONG AGO. Selected by E. V. LUCAS. Illustrated by F. D. Bedford. 9½ × 6. 424 pp. Wells Gardner. 6*s.*

THE STORY BOOK FOR GIRLS. By CHRISTINA GOWANS WHYTE. 8¼ × 5½. Hodder and Stoughton. 6*s.*

BARBARA PELHAM: THE STORY OF AN UNSELFISH LIFE. By MARY E. SHIPLEY. 7¾ × 5¼. 256 pp. S.P.C.K. 2*s.* 6*d.*

BOOKS OF REFERENCE.

THE CHAIRMAN'S AND DEBATER'S HANDBOOK. By D. M. RANSOME. With a Preface by the COUNTESS OF ABERDEEN. 4 × 2¾. Routledge. 1*s.* n.

CLASSICAL.

A HISTORY OF CLASSICAL SCHOLARSHIP. From the Sixth Century B.C. to the End of the Middle Ages. By J. E. SANDYS, Litt.D. (Second Edition). 8 × 5½. 702 pp. Cambridge University Press. 10*s.* 6*d.* n.

DRAMA.

THE BONDMAN PLAY. By HALL CAINE. 7½ × 4¾. 240 pp. *The Daily Mail.* 2*s.* 6*d.*

SHAKESPEARE AND THE MODERN STAGE, WITH OTHER ESSAYS. By SIDNEY LEE. 9 × 6. 251 pp. Murray. 9*s.* n.

KINGS IN BABYLON. By A. M. BUCKTON. 7¼ × 4¾. 72 pp. Methuen. 1*s.* n.

ECONOMICS.

THE WHEEL OF WEALTH: BEING A RECONSTRUCTION OF THE SCIENCE AND ART OF POLITICAL ECONOMY ON THE LINES OF MODERN EVOLUTION. By J. BEATTIE CROZIER. 9 × 5¾. 526 pp. Longmans. 12*s.* 6*d.* n.

THE EVOLUTION OF MODERN CAPITALISM. By J. A. HOBSON. New and Revised Edition. 7½ × 5. 450 pp. Scott Publishing Co. 6*s.*

FICTION.

GROWTH. By GRAHAM TRAVERS (MARGARET TODD, M.D.). 7½ × 5¼. 418 pp. Constable. 6*s.*

AS YE HAVE SOWN. By DOLF WYLLARDE. 8 × 5. 363 pp. Hurst and Blackett. 6*s.*

WAIFS OF CIRCUMSTANCE. By LOUIS TRACY. 7½ × 5. 408 pp. Hodder and Stoughton. 6*s.*

THE PRIEST. By HAROLD BEGBIE. 7¾ × 5. 430 pp. Hodder and Stoughton. 6*s.*

TO A NUN CONFESS'D. By IRENE OSGOOD. 7½ × 5. 240 pp. Sisleys. 6*s.*

REZÁNOV. By GERTRUDE ATHERTON. 7½ × 5. 345 pp. Murray. 6*s.*

THE SINEWS OF WAR. By EDEN PHILLPOTTS and ARNOLD BENNETT. 7½ × 5¼. 344 pp. Werner Laurie. 6*s.*

WHOM GOD HATH JOINED. By ARNOLD BENNETT. 7¾ × 5¼. 419 pp. Nutt. 6*s.*

THE FINANCIER'S WIFE. By FLORENCE WARDEN. 7½ × 5. 245 pp. Werner Laurie. 6*s.*

SKIPPER. By GILBERT WATSON. 7¾ × 5¼. 356 pp. Blackwood. 6*s.*

THE EIGHT GUESTS. By PERCY WHITE. 7½ × 5. 316 pp. Constable. 6*s.*

WHEN CROMWELL CAME TO DROGHEDA. A MEMORY OF 1649. By R. MCDONNELL. 7½ × 5. M. H. Gill & Son. 147 pp. Dublin. 2*s.* 6*d.*

PERIWINKLE. By LILY GRANT DUFF. 7½ × 5. 424 pp. Murray. 6*s.*

THE TRAIL TOGETHER. By H. H. BASHFORD. 7½ × 5. 233 pp. Heineman. 6*s.*

MISS ARNOTT'S MARRIAGE. By RICHARD MARSH (Cheap Edition). 8¾ × 5¾. 125 pp. J. Long. 6*d.*

SIR NIGEL. By ARTHUR CONAN DOYLE. 7¾ × 5. 397 pp. Smith Elder. 6*s.*

THE ARK OF THE CURSE. By L. L. MONTGOMERY. 7¾ × 5. 344 pp. Hurst and Blackett. 6*s.*

ROSEMARY IN SEARCH OF A FATHER. By C. N. and A. M. WILLIAMSON. 7¾ × 5. 263 pp. Hodder and Stoughton. 5*s.*

THE BROKEN LAW. By J. B. HARRIS-BURLAND. 7¾ × 5¼. 364 pp. Grant Richards. 6*s.*

THE NEW CHRONICLES OF DON Q. By K. & HESKETH PRICHARD. 7¾ × 5. 311 pp. Unwin. 6*s.*

ZOE: A WOMAN'S LAST CARD. By CORALIE STANTON and HEATH HOSKEN. 7¾ × 5. 308 pp. Everett. 6*s.*

KING MIDAS. By UPTON SINCLAIR (Second Edition). 7½ × 5. 388 pp. Heinemann. 6*s.*

THE ENEMY'S CAMP. By H. T. SHERINGHAM and NEVILL MEAKIN. 7¾ × 5¼. 366 pp. Macmillan. 6*s.*

THE MAN APART. By RALPH STRAUS. 7½ × 5. 390 pp. Chatto and Windus. 6*s.*

A LITTLE BROWN MOUSE. By MADAME ALBANESI. 7¾ × 5¼. 287 pp. Hodder and Stoughton. 5*s.*

A TRAP OF FATE. By IZA DUFFUS HARDY. 7½ × 5. 304 pp. Digby Long. 6*s.*

COX'S COUGH DROPS. By R. S. WARREN BELL. 7½ × 4¾. 318 pp. Arrowsmith. 3*s.* 6*d.*

ROBERT THE DEVIL. By GERTRUDE WARDEN. 7½ × 5. 320 pp. Digby Long. 6*s.*

Digitized by Google

HISTORY.

YEAR BOOKS OF THE REIGN OF KING EDWARD THE THIRD. YEAR XIX. Edited and Translated by LUKE OWEN PIKE. 10 × 6¼. 540 pp. Wyman.

LAW.

PLAYRIGHT AND COPYRIGHT IN ALL COUNTRIES. Showing How to Protect a Play or a Book throughout the World. By W. MORRIS COLLES and HAROLD HARDY, Barristers-at-Law. 8¾ × 5¾. 275 pp. Macmilllan. 7*s.* 6*d.* n.

LITERARY.

FIRESIDE AND SUNSHINE. By E. V. LUCAS. 6¾ × 4¼. 240 pp. Methuen. 5*s.*

STUDIES IN SEVEN ARTS. By ARTHUR SYMONS. 9 × 5¾. 394 pp, Constable. 8*s.* 6*d.*

DR. STIGGINS: HIS VIEWS AND PRINCIPLES. A Series of Interviews. By ARTHUR MACHEN. 7¾ × 5¼. 141 pp. Griffiths. 2*s.* 6*d.* n.

MILITARY.

OCCASIONAL PAPERS OF A MILITARY CORRESPONDENT. By MAJOR F. C. ORMSBY JOHNSON, Late R.M.L.I. The Western Morning News Company, Ltd., Plymouth.

WELLINGTON'S CAMPAIGNS: PENINSULAR-WATERLOO, 1908—15. Also MOORE'S CAMPAIGN OF CORUNNA (for Military Students). By MAJOR-GENERAL C. W. ROBINSON, C.B. Part III. 1813–14–15. Nivelle to Waterloo. 8½ × 5¾. 357 pp. Rees. 3*s.* 6*d.* n.

MISCELLANEOUS.

FAIRSHIELS: MEMORIES OF A LAMMERMOOR PARISH. 5½ × 8. London and Edinburgh: Oliphant, Anderson & Ferrier.

NATURAL HISTORY.

THE POINTER AND HIS PREDECESSORS (Second, Cheaper, and Revised Edition). 9 × 5¾. 275 pp. Humphrey. 7*s.* 6*d.* n.

POETRY.

SONNETS AND SHORT POEMS. By MAURICE BARING 9 × 5½. 67 pp. Oxford: Blackwell. London: Simpkin. 2*s.* n.

A SELECTION FROM THE VERSES OF JOHN B. TABB. By ALICE MEYNELL. 7 × 4½. 120 pp. Burns and Oates. 2*s.* 6*d.* n.

STAR RAYS. By E. A. TIETKENS. 7¾ × 5. 256 pp. Kegan Paul. 2*s.* 6*d.* n.

REPRINTS.

THE WORKS OF ROBERT LOUIS STEVENSON. (Pentland Edition.) With Bibliographical Notes by EDMUND GOSSE. 4 vols. 9 × 5¾. 355+443+317+401 pp. Cassell.

THE CRICKET ON THE HEARTH, AND A CHRISTMAS CAROL. With Introductions. By HALL CAINE. 114 pp. and 118 pp. 6 × 4. Heinemann. 6*d.* n. each.

THE STORY OF PATIENT GRISELDA: FROM THE CLERK'S TALE OF GEOFFERY CHAUCER. Done into Modern English by PROFESSOR W. W. SKEAT. Illustrated by Gilbert James. 93 pp. Routledge. 3*s.* 6*d.*

MAN AND EARTH. By ALFRED KIRCHOFF. Translated by A. SONNENSCHEIN (with two new chapters, one by the Author and one by the Translator). 6 × 4. Routledge. 1*s.* n.

GEORGE ELIOT'S SILAS MARNER. With introduction by T. WATTS DUNTON. Clarendon Press. 1*s.* n.

JOHNSON'S LIVES OF THE POETS. Two vols. Introduction by ARTHUR WAUGH. Clarendon Press. 1*s.* n.

SOPHOCLES. Translated into English Verse. By PROFESSOR LEWIS CAMPBELL. Clarendon Press. 1*s.* n.

THE DIARY OF JOHN EVELYN. With Introduction and Notes by AUSTIN DOBSON. 3 Vols. 9 × 5¾. 354+420+478 pp. Macmillan. 31*s.* 6*d.* n.

A PAGEANT OF ELIZABETHAN POETRY. Arranged by ARTHUR SYMONS. 7½ × 5. 412 pp. Blackie. 6*s.* n.

SCIENCE.

LIFE AND EVOLUTION. By F. W. HEADLEY, F.L.S. 8¾ × 5¾. 271 pp. Duckworth. 8*s.* n.

SOCIOLOGY.

RACE CULTURE OR RACE SUICIDE? A PLEA FOR THE UNBORN. By R. R. RENTOUL. 9 × 5¾. 182 pp. Walter Scott Publishing Co. 7*s.* 6*d.* n.

TECHNOLOGY.

THE GEM-CUTTER'S CRAFT. By LEOPOLD CLAREMONT. 9¾ × 7. 296 pp. Bell. 15*s.*

THEOLOGY.

CHRISTIANITY AND TRADITION. By P. G. BLYTH. 8¾ × 5. 215 pp. Watts. 3*s.* n.

"THE BLESSED MINISTRY OF CHILDHOOD." By REV. T. RATCLIFFE-BARNETT. 5 × 7½. London and Edinburgh: Oliphant, Anderson & Ferrier.

THE LAMP OF SACRIFICE: SERMONS PREACHED ON SPECIAL OCCASIONS. By W. ROBERTSON NICOLL. 7¾ × 5¼. 395 pp. Hodder and Stoughton. 3*s.* 6*d.*

O SAPIENTIA: SEVEN SERMONS ON THE ANCIENT ANTIPHONES FOR ADVENT. By C. WITHERBY. 7 × 4½. 136 pp. Masters. 2*s.* 6*d.*

TOPOGRAPHY.

THE FAIR HILLS OF IRELAND. By STEPHEN GWYNN. Illustrated by Hugh Thompson. 8 × 5½. 416 pp. Macmillan. 6*s.*

TRAVEL.

WANDER PICTURES. By BART KENNEDY. 8 × 5¼. 360 pp. Cassell. 6*s.*

LITERARY, DRAMATIC, AND MUSICAL NOTES.

WE regret to state that Mr. Frederic Harrison's work, "Memories and Thoughts: Men, Books, Cities, Art," which was published by Messrs. Macmillan & Co., 433 pp., 8*s.* 6*d.* nett, was wrongly described in the November issue of *The Author* as having been published by Messrs. Methuen & Co. at 6*s.*

"Kings in Babylon," by Alice Buckton, is a drama in blank verse, interspersed with lyrics, and is founded on an incident in the Jewish Captivity. The figure of the King stands out in isolated magnificence among his retainers and the little handful of Hebrews who withstand him to his face. It is the old story of spiritual forces arrayed against material splendour, and eventually winning by the path of self-immolation. The book is published by Messrs. Methuen & Co. at the price of 1*s.* nett.

"Sir Nigel," Sir Arthur Conan Doyle's story which has recently been running as a serial in the

Strand, has just been published in book form by Messrs. Smith, Elder & Co. The present volume introduces once more the hero of "The White Company," and pictures the national life of England in the period with which that story deals.

Mr. R. E. Forrest, the author of "Eight Days," has been engaged for some time back in writing a story, the scene of which is laid in the days of King Akbar.

H.M. the Queen has graciously accepted a special copy of Rita's new book, "Sâba Macdonald," just published by Messrs. Hurst & Blackett. The book deals with life and characters of the sixties and seventies.

There is now running through *The Crown* illustrated paper a serial by Miss Geraldine Kemp, author of "Ingram," "By Law Eternal," etc. It is called "The Lady at La Maisonette."

In his new book, "Our Heritage of the Sea," which Messrs. Smith, Elder & Co. announce, Mr. F. T. Bullen endeavours to bring home to England what the sea means to us as the universal highway of the world, its reservoir of health, and its greatest battlefield.

"The Sinews of War," which Mr. Werner Laurie is publishing on behalf of Mr. Eden Phillpotts and Mr. Arnold Bennett, is a story which attempts to show how, given immense histrionic genius, a man without principle might use it to the confusion of society and create seemingly inexplicable mysteries.

Mrs. Alfred Sidgwick's new novel, "The Kinsman," is appearing serially in the *Weekly Telegraph*, with illustrations by Mr. C. E. Brock. It will be published in volume form next spring by Messrs. Methuen & Co. in London and by the Macmillan Co. in New York.

A serial story, "Fate and a Fiddle," by George Frost (Mrs. O. Eddison), is now running in the *Yorkshire Weekly Post*. The vagaries of the fateful violin are framed by more than one love story. The story will appear in book form next spring.

Mr. Sydney Yorke Ford has been commissioned to write the article on "Mountaineering in Cape Colony" for the forthcoming Cape Colony volume of the "Imperial Encyclopædia" (published by the Imperial Press). The article, which will be fully illustrated, will extend to some 12,000 words.

The *Bideford Gazette* Press is preparing for Christmas and the New Year a calendar with a view of Bideford Bay, by a distinguished London artist. Each month will be accompanied by an appropriate poem from the pen of Mr. H. G. Keene, of Buckleigh, Westward Ho! and the little booklet will form a souvenir which should be of interest to residents and visitors alike. The price will be 1*s*.

Mr. E. F. Benson is writing a book on "English Figure Skating," which will be illustrated by photographs to be taken, mainly at Davos this winter, by Mrs. Aubrey Le Blond. Messrs. Geo. Bell & Sons will publish the work, which will be in *de luxe* form.

Mr. Benson will also be represented next autumn by a serial in the *Queen*. The title of the story will be called "Sheaves." The same writer hopes to bring out some time next summer a book on the lines of "The Book of the Months."

We have received two little books from Messrs. Routledge, entitled "Dictionary of English Literature," and "Who's Who in Fiction." The "Dictionary of English Literature" would appear to deal with the writers of the past, but, at the same time, lives of some of those authors still living are included. "Who's Who in Fiction" is a dictionary of the chief characters in the works of great writers. The books are neatly got up and cost a modest 1*s*.

We see from the *Toronto World* that Mr. J. A. Cooper, the Treasurer of the Canadian Authors' Society, and for many years editor of the *Canadian Magazine*, is about to start a new illustrated weekly in Canada. He is backed by his old friend Mr. W. H. Moore. If his work on the *Canadian Magazine* is any criterion, his new venture will be produced in first-class style and we wish him every success. Mr. Cooper has taken great interest in the Society of Authors in Canada, and has done his best to bring it into closer contact with the Society in England.

"Problems in Diet" is the title of a book by Alice Braithwaite, in which an attempt is made to get at the real inwardness of the food question, and to consider various matters much to the front among food reformers from a comprehensive point of view, and in such a way as to awaken the interest of those who are at present indifferent to them. Much of Dr. Haig's teaching will be recognised in its pages, though the author does not hesitate on divergence of opinion. Copies of the book are obtainable from the author, 45, West End Avenue, Harrogate, or from the London agent, Richard J. James, 3 and 4, London House Yard, Paternoster Row, E.C. The price of the work is 2*s*. 6*d*. nett; post free 2*s*. 9*d*.

"Notes and Reflections," and "Good Cheer," are the titles which Miss L. Rossi has given to her calendars—now in their fourth year of issue—for 1907. The calendars, hitherto published more or less privately, are now to be published by the Westminster Press of 411a, Harrow Road, W., at the price of 1*s*. nett. They contain pages for every week in the year, each page being headed by a quotation. The quotations in the "Notes and Reflections"

Digitized by Google

Calendar are in English, French and German; those in "Good Cheer" are all English.

"True Tales of Mountain Adventure," by Mrs. Aubrey Le Blond, who, as stated in another column, is to illustrate a book Mr. E. F. Benson is writing, has gone into a fourth edition.

"The Gem-Cutter's Craft," by Leopold Claremont, is the first book of its kind to be written by a practical gem-cutter. In it every kind of gem is described, and the difficulties of discriminating between precious stones are discussed and removed. The whole process of gem-cutting is placed before the reader by a series of explanations and illustrations. The work deals with the practical, scientific, romantic, artistic, and commercial aspects of the subject. The illustrations, showing how precious stones are secured, identified, cut and polished, together with views of mines, historic gems, gems under the X-rays, and typical specimens of precious stones in the natural state, form a valuable feature of the book, which is published by Messrs. George Bell & Sons, at the price of 15*s*. nett.

The Cambridge University Press announce the publication of a revised edition of Prof. J. E. Sandys' "History of Classical Scholarship" from the Sixth Century, B.C., to the end of the Middle Ages.

This edition, which is published at the price of 10*s*. 6*d*. nett, includes three new illustrations and thirty additional pages of letterpress.

The author of the series of French books, "Les Français en Ménage," "Les Français en Voyage," etc., Miss I. S. Wolff, has arranged and partly written vols. I. and II. of a new series of "Lectures Françaises," to be published this month by Mr. Edward Arnold.

The Oxford University Press are still adding volumes to their series of "The World's Classics." The two latest additions—as neatly produced as their predecessors—are "The Thoughts of Marcus Aurelius Antoninus," translated by Mr. John Jackson, and "Bacon's Advancement of Learning and The New Atlantis."

"The Footstool of the Virtues" is the title of a new novel, published by Messrs. Sisley & Co., by Miss L. Agnes Talbot. The book obtains its title from a phrase of Stevenson's "Courage, the footstool of the Virtues, upon which they stand."

Prof. Victor Spiers has recently published through Messrs. Simpkin, Marshall & Co., Dr. A. Spiers' French-English and English-French Dictionaries, to which he has contributed a supplement. This volume contains a large number of new technical words and phrases resulting from the many recent discoveries and inventions in science, engineering, electricity, motoring, etc.; and neologisms in commerce, current literature and conversation. It comprises a few corrections in words of the Dictionary itself, and the addition of many new meanings and examples. The whole work is published at one guinea nett, but the supplement in two parts can be obtained at 6*s*. nett.

We notice also that a fourth edition of Professor Spiers' "Practical Latin Grammar" and third editions of his "French Book for Children" and his "Junior French Reciter" have been produced.

Sir Oliver Lodge's new book, "Electrons," published by Messrs. Geo. Bell & Sons last month, is intended for students, and, in places, for specialists; but most of it may be taken as an exposition of the subject which its title indicates.

"Medallions from Early Florentine History" is the title of a new work by Miss Emily Underdown, which Messrs. Swan Sonnenschein & Co. are publishing.

On Tuesday, December 11, Mr. Arthur W. à Beckett will read a paper on "The Colonial Press" before the Fellows of the Royal Colonial Institute. Mr. Septimus Vaughan Morgan, a vice-president of the Royal Colonial Institute, will be in the chair.

"Why-Why and Tom Cat" is the title of a child's book which Messrs. Wells, Gardner, Darton & Co., Ltd., have recently published on behalf of the lady who writes under the pseudonym of "Brown Linnet." The book contains a large number of illustrations by Mr. Gordon Browne, R.I.

Mr. Bernard Shaw's new play, "The Doctor's Dilemma," was produced at the Court Theatre on the 20th of last month. The dilemma with which the doctor is confronted is, briefly, as follows. He has discovered a sure cure for consumption, but has room for only one more patient in his house, and has to decide whether to grant this room to an artist or to a fellow doctor. He decides in favour of the latter. The caste include Mr. Granville Barker, Miss Lillah McCarthy and Mr. Eric Lewis.

PARIS NOTES.

THE event of the month in the French literary world is the publication of the first volume of Ernest Renan's early notes, under the title of "Cahiers de Jeunesse." This work has been anxiously awaited for some time, and is undoubtedly from a psychological point of view one of the most interesting volumes written by the great savant. These notes were never intended for publication, but were jotted down haphazard from day to day on any subject that occupied Renan's mind. They were commenced when he

Digitized by Google

had renounced the priesthood and had just left the Catholic seminary.

They date from 1845 to 1846, and were the first of Renan's writings, with the exception of his correspondence. The notes are on the most varied subjects: religion, history, philosophy, etc., and the immense value of them centres in the fact that these thoughts and ideas form the basis of so much of Renan's later work.

As an introduction to this volume one of the notes contained in it would have been extremely *à propos*. Renan says in one of the chapters of "Cahiers de Jeunesse": "We are generally content in the biography of great men to write about their earthly life, but we ought to add to this another life, much more interesting still from the point of view of humanity. It is their life beyond the tomb, their influence on the world, the turn given to minds by them, the enthusiastic or hostile fanaticism they inspired, the movement which their writings have given at various epochs to thought. . . ."

Perhaps no writer or thinker has had more influence on men's minds during the last fifty years than Renan. Innumerable books have been inspired either directly or indirectly by him, and there is a great fascination in tracing back to their earliest utterance the ideas upon which the whole structure of Renan's later work was based.

Barbey d'Aurevilly is certainly one of the authors whose works are destined to live after him. Thanks to the devotion and intelligence of his executrix each one of his posthumous volumes appears at the right moment, and gives us a strong and valuable criticism of many current questions which are precisely of vital interest. In one of the last volumes, when Church and State was the one topic of conversation in France, a volume entitled: "De l'Histoire" was published, in which were chapters on Innocent III. et ses contemporains, La révocation de l'édit de Nantes, La Paix et la Trêve de Dieu, and Léon XIII. et le Vatican.

At present, when Feminism is one of the great questions of the day, Mlle. Read gives us a volume by Barbey d'Aurevilly, entitled "Femmes et Moralistes." It is dedicated to Madame C. Coignet, as a proof of the great esteem in which the author held the writer of such powerful philosophical articles that Taine was deceived by them, and in his unqualified praise attributed them to a man. Madame Coignet is one of the rare women philosophers who, with the most virile intellect, has nothing of the *bas-bleu*, but is essentially feminine.

In this new volume we have articles on La Femme et l'Enfant, Les Femmes de la Révolution, Les Femmes de l'Evangile, Les Femmes d'Amérique, La Femme au XVIIIe. siècle, and about eighteen other articles relating to woman. Among many remarkable chapters is the one on Laïs de Corinthe et Ninon de Lenclos. Barbey d'Aurévilly distinguishes between women such as Diane de Poitiers, Madame de Maintenon, and women like Ninon. The two former, he says were never *courtisanes*, while in speaking of Ninon he says that her success, which lasted nearly a hundred years, is, in his opinion, the most terrible accusation that can be brought against the *grand siècle*.

The chapter, however, in this volume which makes it of special interest at this moment is the eloquent article on "Sainte Térêse. Strange that at the very moment when Sarah Bernhardt is having one of her greatest triumphs in the *rôle* of Sainte Térèse d'Avila, so that everyone is searching for information about the wonderful woman who inspired Catulle Mendês with the idea for this play, we should have twenty pages provided for us by Barbey d'Aurévilly helping us to understand this Spanish woman who is comparatively unknown in Protestant countries. "Her Life," he says, "as she wrote it, is one long poem; it is certainly one of the most beautiful books in Spanish literature, and it is the finest treatise of applied psychology that exists in any literature."

"Les Foules de Lourdes," by M. J. K. Huysmans, is a whole volume describing the pilgrimages to this noted place. In the preface the author gives the origin of the celebrity of Lourdes. In the year 1858 the Virgin appeared to a girl of fourteen years of age, Bernadette Soubirous, and told her that she wished to have a chapel built there. Bernadette afterwards took the veil and died at the age of thirty-five in 1879. M. Huysmans gives a description of the crowds from all parts of the world who go to Lourdes now for the miraculous waters. He describes, perhaps too much in detail, all the diseases from which these people are suffering, and he discusses the cures and the disappointments. He gives us the arguments of scientists and free-thinkers, and at the same time he writes himself as a believer, but he evidently finds the whole spectacle disconcerting. "Lourdes," he says, "est un immense hôpital Saint Louis, versé dans une gigantesque fête de Neuilly; c'est une essence d'horreur égouttée dans une tonne de grosse joie; c'est à la fois et douloureux et bouffon et mufle. Nulle part il ne sévit une bassesse de piété pareille, un fétichisme allant jus qu à la poste restante de la Vierge; nulle part encore, le satanisme de la laideur ne s'est imposé, plus véhément et plus cynique." All this, it is true, he gives as the wrong side of the medal.

"Mémoires et Récits," by Frédéric Mistral (translated from the Provençal) is the title of the volume just published by the celebrated Provençal poet, who shared with Echegaray the Nobel prize of 1904. In this book Mistral tells us of his

Digitized by Google

childhood and youth, in the fresh, picturesque style peculiar to him. He describes the various members of his family, tells of his escapades as a school-boy, of his youthful enthusiasm for Provence, and of his determination, at the age of twenty-one, to do all in his power to revive the sentiment of race, to restore the old language, and to bring into it fresh interest by means of poetry. He tells us of that first Congress of Provençal poets at Arles in 1852, and of the literary matinée which followed it. Zola at that time was a student at Aix. He was present at this matinée, and forty years later, in a speech at Sceaux, he spoke of it and mentioned Mistral's recitations. Later on the poet tells of the death of his father, of the division of the family property, and of his grief on leaving the old home. His famous "Mireille" was read by another poet, Adolphe Dumas (in 1856), who introduced Mistral to Lamartine, and in 1859 the latter devoted eighty pages of one of his works to the poem of "Mireille." The volume finishes with an account of an excursion to Arles with Alphonse Daudet and a letter seven years later from the author of "Tartarin" to Mistral during the war of 1870.

"Faiseurs de peines et faiseurs de joies," by Dora Melegari, is a study of some phases of the transition now taking place from the old ideas to the new. In the preface the author says: "Nous assistons en ce moment à une décomposition, ou plutôt à une désagrégation de l'ancien monde, de ses mœurs et de ses principes. Elle s'est d'abord préparée lentement, puis a progressé avec une vertigineuse rapidité. . . . Même sur les questions les plus simples, formulées en axiomes par les générations antécédentes, le doute a pénetré les esprits sincères et les consciences droites. L'ancien langage ne nous contente plus; nous voudrions des formes nouvelles pour exprimer les pensées nouvelles en gestation dans nos cerveaux." The chapters on friendship and on what men think of women, and women of men, contain much that is well worth reading.

"George Brummell et George IV.," by Roger Boutet de Monvel, is the title of an interesting little volume published quite recently. It is the story of Brummell from the day when he was first noticed by the Prince Regent to his death in 1840. The author has reconstituted for us the epoch and supplied his readers with biographical notes referring to the personages he mentions: Mrs. Fitzherbert, Fox, Sheridan, the Duke of Norfolk, Lady Stanhope, Mrs. Siddons, Horace Walpole, Mme. de Stael, Thomas Moore, and many others.

Among the new books are "Le Guêpier," by M. Ernest Tissot; "Une Nuit au Luxembourg," by Rémy de Gourmont; "Sujets et Paysages," by M. Henri de Régnier; "Amours d'hommes de Lettres," by M. Emile Faguet.

M. G. Ferrero continues his "Grandeur et Décadence de Rome" with a volume, just published, entitled: "Antoine et Cleopâtre."

A special meeting of the Society of Dramatic Authors was convened for November 5 and was presided over by M. Alfred Capus. The object of this meeting was to ratify the peace concluded between this Society and the managers who were members of the theatre trust. M. Paul Gavault was called upon for the report with regard to the matter under discussion. No dramatic author could have been better qualified for this office, as it must be remembered that two of M. Gavault's pieces were about to be put on at the Athénée and the Folies Dramatiques when the trust was organised. In the interest of dramatic authors generally, the Society is naturally opposed to the principles of a theatre trust, and M. Gavault at once renounced his own personal advantages in order to defend the principles of the Society. Thanks to the energy of M. Alfred Capus, president, of M. Ferrier, vice-president, and to the efforts of M. Gavault himself, an understanding has been arrived at between the managers and the Society of Dramatic Authors. Several authors had been tempted by the new scheme and were prepared to stand by the organisers of the trust. The Society of Authors has been generous enough to reintegrate them now that the matter is settled. At the close of the meeting a letter was read from M. Albert Carré, president of the committee of the Managers' Association, assuring the Society of the satisfaction felt by himself and his *confrères* that peace is established. The Society may be congratulated upon having a president who is both energetic and conciliatory, for it was M. Capus who first declared war, and, after working hard to bring about an understanding, eventually signed the new treaty.

On November 5, Prince Albert of Monaco inaugurated the Institute of Oceanography which he has founded in Paris. The ceremony took place at the Sorbonne. In his speech the Prince of Monaco told his audience that, for the last twenty years, he had grouped around him, on his ship and in his laboratories, scientists of various nationalities. "The result," he said, "of this association for the good of the whole human community proves that the sacrifice of narrow preoccupations, born of ignorance, can give to men the true fraternity which effaces the artificial frontiers of politics or religions, and gives to them also the veritable equality which demands the participation of every individual in work, according to his faculties and under the protection of absolute justice."

Digitized by Google

Dr. Joubin, who for the last fifteen years has collaborated with the Prince of Monaco, explained the practical results to be obtained from this study. The entire education of French fishermen, he declared, would be one of the things for the nation to take in hand, as, instead of complaining of the scarcity of fish, if they had the most rudimentary scientific notions they would be able to search for fish where they are to be found. He also pointed out that Germany has for many years voted considerable sums of money for this study, and that in Denmark not only is immense work done, but an international commission exists there.

In the *Revue* of November 15, Camille Flammarion continues his series of articles entitled "Forces Naturelles Inconnues." Marquis Paulucci writes on "La situation des étrangers pauvres en France," and Ch. Géricault contributes an article, entitled "L'Enfer du Roi Léopold."

At the theatres the chief pieces now running are "Les Monettes," by Paul Adam, at the Français; "La Preférée" at the Odeon; "Ariane," by Massenet, at the Opera; "Les Passagères," by Alfred Capus," at the Renaissance; "Sainte Thérèse," by Catulle Mendès, at the Sarah Bernhardt Theatre; "Education de Prince," by Maurice Donnay, at the Vaudeville; and "Biribi," at the Antoine Theatre.

ALYS HALLARD.

"Cahiers de Jeunesse" (Culman Lévy).
"Femmes et Moralistes" (Lemerre).
"Les Foules de Lourdes" (Stock).
"Mémoires et Récits" (Plon).
"Faiseurs de peines et faiseurs de joies" (Fischbacher).
"George Brummell et George IV." (Plon).

SCANDINAVIAN NOTES.

THE celebration of the sixtieth birthday of the Danish romantic poet and playwright, Holger Drachmann, who was entertained at the Carlton Hotel six years ago, on October 9, gave occasion to great festivities in Copenhagen. Amongst others, two new plays by him have been acted for the first time at different Copenhagen theatres.

A number of British authors and friends of Mr. Drachmann combined in a congratulatory telegram, amongst them being Edmund Gosse, Austin Dobson, Wm. Archer, Cl. Shorter, M. H. Spielmann, W. P. Ker, J. H. McCarthy, W. G. Collingwood, Prof. Gollancz, and Wm. Heinemann.

The poet recently paid a visit to Sweden, where a number of festivities also took place at Stockholm and elsewhere.

"Arms and the Man" proved a success this summer in Copenhagen, and also at a recent staging in Christiania, the first of Mr. Shaw's plays produced in Scandinavia.

Lord Rosebery's "Napoleon: the Last Phase," has recently appeared in a Danish translation.

The exhibition of modern Danish art next year at the Guildhall Art Gallery will contain loan pictures from various Royal, public and private galleries in Denmark, Mr. Temple having obtained the sanction of the Danish authorities.

An eminent Swedish literary critic and essayist, Oscar Levertin, died on September 22.

The well known Ibsen actress, Fru Betty Hennings, will pay a visit to London during December, having been invited by the Danish Society in London to an entertainment.

The centenary of the Norwegian poet, Welhaven, on December 22, will be commemorated by a complete and popular edition of his works by Messrs. Gyldendal, Copenhagen.

Norwegian art suffered a great loss by the death of Fritz Thaulow, of European fame, on November 5, in the fifty-ninth year of his age. Originally a pioneer in the work of getting modern Parisian art adopted in Norway, Thaulow later on settled in France, and became a cosmopolitan artist, whose pictures were seen and commanded high prices everywhere.

The third and last volume of Hans Christian Andersen's "The Story of my Life," his diaries from the last years of his life, 1868-75, will be published shortly in Copenhagen.

The Danish leading novelist, Henrik Pontoppidan, one or two of whose books have been translated, recently held his twenty-five years anniversary as author.

An interesting volume of Ibsen reminiscences has appeared, written by the Norwegian author, John Paulsen, who partly describes his own personal intercourse with the poet in Rome and Germany, and partly bases the recollections on what a friend of Ibsen's young days in Bergen remembers about him.

W. R. PRIOR.

MACMILLAN & CO. *v.* DENT.

THE Court of Appeal has given judgment in this important case, in which, it will be remembered, the right to republish certain letters of Charles Lamb was in dispute. The Court upheld the judgment of Mr. Justice Kekewich unanimously, but the decision is one of such importance to publishers and to writers, whether authors of books or persons whose correspondence for any reason is likely to be of interest to the public, that it seems not unlikely that the

Digitized by Google

consideration of the House of Lords may be invited to the points raised. It must be added that the interpretation of the law which has now been arrived at appears to be hardly in accordance with ideas upon the subject held before, and it will be interesting to readers of *The Author* if the facts and the conclusions of Lord Justice Vaughan Williams are briefly re-stated, although the fuller report in the *Times* of November the 8th or that which, in due course, will be found in the Law Reports, should be consulted by those who wish to inform themselves fully upon the subject.

With regard to the facts: Charles Lamb died in 1834, more than seventy years ago, and in 1905 Mr. A. H. Moxon had obtained, by steps which need not be gone into here, rights over any property of which Charles Lamb had power to dispose of at the time of his death, which rights, presumably, would prevail against anyone who could not meet them by showing better rights acquired in the interval. In 1895 Mr. and Mrs. Steeds had in their possession sixteen letters written by Charles Lamb, and they sold for 250*l.* all the copyright which they possessed in these letters, together with the exclusive right of publishing the entire collection of letters and manuscripts of the Lloyd family, to Smith, Elder & Co., who agreed to return the manuscripts when copied, and did so. In 1898 Smith, Elder & Co. published a book in which the sixteen letters appeared, and in 1899, by their permission, Macmillan & Co. also published the same letters in another collection of a like character. In 1902, J. M. Dent & Co. asked Smith, Elder & Co. to let them reprint the sixteen letters, but this was refused as the leave had already been given to Macmillan & Co. In 1903, J. M. Dent & Co. bought from the Steeds the same sixteen manuscript letters (which, as has been said above, were returned to Mr. and Mrs. Steeds by Smith, Elder & Co.), and bought them with the knowledge of the transaction professing to assign copyright in them to Smith, Elder & Co. With the manuscripts the Steeds professed to sell to J. M. Dent & Co. any rights of publication which they might still possess. In the same year Messrs. J. M. Dent & Co. brought out an edition of Charles Lamb's works which included the sixteen letters, and in 1904 legal proceedings were commenced against them in consequence by Macmillan & Co., jointly with Smith, Elder & Co. In order to consolidate their position, Messrs. J. M. Dent & Co., in 1905, after the issue of the writ against them, acquired from Mr. A. H. Moxon whatever rights he might have over the literary property of Charles Lamb, including such rights as he obtained by certain letters of administration which he took out in that year.

In the proceedings which have followed the position was consequently as follows: The plaintiffs, Macmillan & Co. and Smith, Elder & Co., had to rely upon whatever rights the Steeds had sold to them, coupled with such rights as they obtained by the sale to them of the manuscript letters, or whatever the transaction might be held to have been when they took physical possession of the letters for the purpose of copying them or pending publication. The defendants, Messrs. J. M. Dent & Co., had to rely upon these facts: that at the time of publishing the letters they had physical possession of them, and ownership acquired by purchase, and any rights which the Steeds might have had left to give them, and that since the beginning of the action they had acquired any rights over them which Charles Lamb's personal representatives had power to assign to them.

The legal arguments (again condensed within their shortest compass) did not question the existence of a copyright in such a subject, but were based, on the side of the plaintiffs, upon the construction of so much of sect. 3 of the Copyright Act of 1842 as might be applicable, "manuscript" being treated in argument as meaning the actual paper with the composition written upon it. The words of the section will be given below.

The defendants contended that the Copyright Acts in force at Charles Lamb's death gave him or his representatives a statutory right over the letters before their publication, and that the proprietor of the "manuscript," in the sense intended by sect. 3 of the Copyright Act, 1842, was the owner of the right to publish, not the mere physical owner of the paper on which the composition was written. They also relied upon the common law right of the author and his representatives to control the publication of his compositions—the right, that is to say, which exists before statutory copyright comes into existence as the result of publication.

The contention of the plaintiffs, successfully laid before Mr. Justice Kekewich, has now been upheld by the Court of Appeal, of which tribunal the principal judgment was delivered by Lord Justice Vaughan Williams, with whom Lords Justices Fletcher Moulton and Buckley concurred. The view of the Court was that the words of the 3rd section of the Copyright Act, 1842, governed the case and were to be applied to the facts stated above in a sense favourable to the plaintiffs' (respondents') case, and they accordingly dismissed the appeal. The portion of the section referred to is that relating to works published after the author's death, and it runs as follows:—"The copyright in every book which shall be published after the death of the author shall endure for the term of 42 years from the first publication thereof and shall be the property of the proprietor

Digitized by Google

of the author's manuscript from which such book shall be first published and his assigns."

The judgment of Lord Justice Vaughan Williams accepts these words as governing the whole of the transactions with regard to the sixteen letters, as giving the Steeds as owners of them in manuscript a copyright which, though it only came fully into being on publication, was an assignable right prior to that event, and as overruling or excluding any supposed common law right in the personal representatives of a deceased author. He said, "Having regard to the words of this section, and in particular to the words 'from which such book shall be first published,' the Court is bound to construe the words 'author's manuscript' in their natural sense as something physical, as meaning the paper with the words inscribed on it, and not as meaning the composition independent of its inscription." He deduced from the wording of sect. 2 of the Copyright Act, 1842 (the section giving definitions), the conclusion that copyright, although strictly a right accruing after publication, was applied also in the statute to the right of the author before publication — an inchoate right represented in the case under consideration by the right to publish transferred by the Steeds to Smith, Elder & Co. He treated the transfer (though temporary) of the actual manuscript to Smith, Elder & Co., coupled with the transfer of the right to publish, as sufficient to satisfy the section with regard to "ownership" of the deceased author's manuscript. The statutes relating to copyright in Charles Lamb's lifetime, he considered, gave copyright only after publication; and with regard to common law right previous to publication, his Lordship observed, "It was said (in argument) that there might be that copyright which was a common law right of the author before as well as after publication. The answer is that that cannot apply in the present case because, whatever the common law rights of the author were before publication, the necessary effect of sect. 3 of the Copyright Act, 1842, was to destroy those rights and transfer them to the proprietor of the author's manuscript."

So much for the judgment in this case so far as it has been reported in the *Times*.* Possibly when the Law Reports' version of Lord Justice Vaughan Williams' judgment with those of the other lords justices is consulted, it may be found that the views quoted above are modified or that some explanation of their application to other circumstances was given. Otherwise, what is the present position? Hitherto it has certainly been regarded as within the power of the personal representatives of a deceased letter-writer to restrain the publication of his correspondence by persons possessing the manuscript of them. For example, in *Pope* v. *Curl* (1741) 2 Atk. 342, it was said that the receiver of a letter had a special property in it, not any such complete ownership as the judgment quoted from above would seem to give him; "possibly the property in the paper may belong to him," are words used in deciding it. In another case, the question of publishing letters of Lord Chesterfield after his death was decided against the owner of the letters themselves.* More recently, in *Lytton* v. *Devey* (1885) 52 L. T. N. S. 121, the executrix of a person to whom letters were written was restrained by injunction from publishing them by the executor of Lord Lytton who wrote them, and was further restrained from parting with them —that is to say, the injunction was granted "to secure the letters remaining in *statu quo*, not disturbing the possession of them but restraining the publication." If the principle, which seems now to be laid down, is the true one, how far does it take us? Can any one to whom a dead "celebrity," or private individual, has written private letters, rush them out into print a few weeks after his death, regardless of their character, without there being any right (in the nature of copyright) in the personal representatives of the deceased to prevent it.* Suppose that the perfectly lawful owner of a bundle of such letters, possibly love letters, possibly letters referring to absolutely private matters, or of a political or social character, dies and his executor, carelessly perhaps, sells the packet as rubbish to a person who intends in turn to re-sell to a paper mill, or to any other person, such as a contractor for the removal of dust. Suppose that, in some such way, the dustman or any one else, quite lawfully, has physical possession of the deceased writer's manuscript, can he publish it, and, if not, why not?* Suppose that a well-known author gives to a friend the manuscript of a few minor poems which, in his opinion (possibly a correct opinion), are quite unfit for publication. He may say, "My dear friend, these will amuse or interest you, and you may have them; take them, they are yours." The author dies; the friend dies; and a year later the executor and universal legatee of the latter, being no friend to the memory of the former, comes across the minor poems and publishes them. Can he be prevented by the personal representatives or "literary executors" of

* Lord Justice Buckley referred to this question in his judgment, saying *inter alia*: "It does not follow because the copyright, if there be publication, will be in the person who, being the proprietor of the author's manuscript, first publishes, that that person is entitled to publish. The right to which I have referred would be available to enable the legal representatives under proper circumstances to restrain publication." His lordship did not, however, make very clear the nature of the "proper circumstances," and the dual rights apparently existing in the literary remains of a deceased author seems likely to give rise to confusion. —ED. AUTHOR.

Digitized by Google

the author, or does the judgment commented upon above have the effect that he cannot? I may be quite wrong and may have misunderstood it, but it seems to me that ownership of a manuscript implies rights hitherto not believed to exist and of a somewhat important character. I do not wish to suggest that the judgment is wrong, or to express disapproval of it on account of its possible effect. My opinions in any case would not influence the views taken by the House of Lords if that august tribunal ever has the opportunity of reconsidering the matter. At the same time I should like to know whether, in the opinion of those better qualified than myself to express one, the effects of this judgment tend in the direction which I have ventured to indicate.

E. A. ARMSTRONG.

THE INSOLENCE OF OFFICE.

THE November number of *The Author* contains a letter from "Z," complaining of his MSS. being kept many months in purgatory by different publishers. His seems a very unusual case, and one would like to know if there were not something out of the common in his proposals; but in my experience I have known instances of great injustice done to authors in this way. No mock modesty need prevent me from dwelling on my experience, as it extends over forty years, during which I have been much engaged in supplying books for a market open only at the Christmas season, for which an author has to sell his MS. early in the year. This branch of business has now fallen more and more into the hands of religious societies, which, trading on a capital of subscriptions, have gone far to monopolise the supply in certain lines, crushing some private competitors almost out of existence. Such societies, in turning godliness into gain, might be expected to deal at least as fairly and considerately as do the firms that trade on mere worldly principles. But a good many writers have had experience that in this matter of keeping MS. in limbo, the non-personal publisher is apt to be the worst offender. When, some years ago, Sir Walter Besant attacked the S.P.C.K. in your pages, I was a little surprised, having found that particular society's hands comparatively clean of the blood and sweat of authors. Had he been better acquainted with a lower walk of authorship, he might have couched his chivalrous lance at more than one other shield bearing similar devices.

Let me rake up an old grievance of mine, which illustrates the treatment authors may get from a religious body carrying on a business nominally directed by well-meaning, unbusinesslike gentlemen, who let their strings be pulled by officials having no interest in the concern beyond their salaries. I had written some stories in the *Boy's Own Paper*, a periodical founded by Mr. W. H. G. Kingston and myself, who, profit not being the main consideration of the enterprise, formed a committee, with "Rob Roy" MacGregor for chairman, through whom our scheme was freely handed over to the Religious Tract Society, and in their hands became an immediate success, thanks to their machinery of distribution and to able editorship. This society advertised a series of books, for which I thought some of my stories might be acceptable, as while the copyright remained with me, the illustrations belonged to the publishers. I made this suggestion to the gentleman advertised as editor of the series, who let me know that the matter would be taken into consideration. Understanding a society's consideration to be slow work, I had opened the matter so early as February, and I impressed upon the editor that I must have a definite answer by the middle of the year, so as not to lose my chance of publication for Christmas. When months had passed by without any communication from him I wrote more than once pressing for a decision, but he did not vouchsafe me the courtesy of a reply. Having waited till the very last moment, in June, I took my book to a firm of publishers, with whom I arranged in as many minutes as the society had spent months over considering it. I wrote to the editor of the series informing him of my intention to publish the book elsewhere, and insisting on its being made clear that I was free to do so. At last I elicited a testy reply that I could do as I pleased. Then in September, my book being already printed and about to be published, I had a civil letter from the general editor informing me that his society was willing to take it up next year. So far as I could make out, these two officials, with seven months to turn over the matter, did not seem to have taken the trouble to communicate with one another as to my proposal.

Now this delay did not damage me, as I was better satisfied to bring out my book with a private publisher. But I thought it right to make a protest in the interest of other writers who could not afford to quarrel with any prospect of bread and butter. Had I been an unknown or inexperienced writer, I should have lost my chance of publication for a whole year because this society's officials could not or would not give attention to the business they undertook to manage. If all stories be true, the R.T.S. makes a handsome profit out of its publishing and bookselling enterprise. Its editors are understood to draw their salaries with considerable regularity. Why should the author, who is the mainspring of its business, be put to a loss

Digitized by Google

by their superiority to the ordinary standard of fairness and promptness in business transactions? Such was the question I asked at the time, but was given to understand that whoever traded with a religious society must take its dealings as he found them.

I think most members of my craft will agree with me that it is more satisfactory to have to do with what one may call personal firms, who, by courtesy and attention, should be willing to secure the good will and good word of authors, if only as an asset in their business. But the publishing trade seems in danger of falling into the hands of huge concerns for which authorship is only raw material to be spun, dressed and dyed by editorial machinery, as shown in Mr. Basil Tozer's amusing sketch in the last number of *The Author*. The product of these manufactories must always be inferior to hand-made literature, and the wholesale production of shoddy makes a poor look-out for the "hands" of this industry. One already hears some moving stories of "insolence of office" developed in the overseers of literary gangs, a class that would be more than human if it did not sometimes yield to temptations besetting the slave-driver and the shop-walker.

The moral of my present complaint is that if an author cannot depend on being fairly treated by a concern professing to work in the interest of religion, what may he expect at the hands of one whose *raison d'être* should be, for instance, to promote the circulation of a newspaper? So, as a veteran hack who has experienced a good deal of friendliness as well as fair play from the Caves and Newberys of his time, I pray that in the next generation Pegasus may not be bitted and bridled under trusts, syndicates, societies, or whatever the body calls itself that is too big for courtesy or conscience, and I hope always to have dealings with firms that would soon lose their good name if they made a practice of treating clients according to the experience of "Z" or to mine with religious editors.

A. R. HOPE MONCRIEFF.

MAGAZINE CONTENTS.

BLACKWOODS.

Dean Swift in Dublin. By J. H. Bernard.
The Champion of Cheap Literature.

BOOKMAN.

Lord Macaulay. By Thomas Seccombe.
Dryden. By "Ranger."

BOOK MONTHLY.

"The Times" and Books. By James Milne.
Heroines of the Hour. By Laura E. Wilson.
A Boom in Blake. By Herbert Ives.

CONTEMPORARY REVIEW.

Henrik Ibsen. By Professor Edward Dowden.
The Religious Movement in France. By Paul Sabatier.

CORNHILL.

Shakespeare, I. By the Rev. Canon H. C. Beeching, Litt.D.
The Library of John Stuart Mill. By Rose Sidgwick.
Oxford and Cambridge: A Study in Types.
Fraülein Schmidt and Mr. Anstruther.

FORTNIGHTLY.

The Measure of the Hours. By Maurice Maeterlinck.
Picturesque India. By Flora Annie Steel.
Some Thoughts on the Technique of Poetry. By C. F. Keary.
Berimi and The Barsque Style. By Evelyn March Phillips.
Richmond, Virginia. By Henry James.
The Early Victorians and Ourselves. By G. S. Street.
Lafcadio Hearn: A Study of His Personality and Art. Part II. By Geo. M. Gould.

INDEPENDENT REVIEW.

Letting in the Jungle. By Robert F. Cholmeley.
The Father of French Rationalism. By Algar Thorold.
The Demand for Pain. By Constance Clyde.

KNOWLEDGE.

Earthquakes. By Camille Flammarion. Translated by Rachel Challice.

LADY'S REALM.

A Souvenir of Schumann. By Rachel Challice.

MACMILLAN'S.

Keat's Grave. By W. G. Hole.
The Catholic Socialist. By Thomas Baty.
Archæology and Poteen. By H. Kingsmill Moore.

MONTH.

Four Abbeys and Abbotsford. By T. Percy Armstrong.
The Neglect shown to De Quincey. By J. Bradford Jarvis.
The Editorial Labours of Cardinal Rampolla.

MONTHLY REVIEW.

A Ridiculous God. By Mrs. Mona Caird.
Ghosts of Piccadilly. By G. S. Street.
The Beauties and Uses of Our National Art Songs. By A. E. Keeton.
"Sporting Terms in Common Speech." By Walter G. F. Phillimore.

NATIONAL REVIEW.

Ibsen. By Jane H. Findlater.
A Conversation with Shakespeare in the Elysian Fields.
Sermons. By A. C. Benson.

NINETEENTH CENTURY.

The Frenchwomen of the Salons. By M. Dale.
The Novel as a Political Force. By Norman Bentwich.
Greek Mysteries and the Gospels. By Slade Butler.

TEMPLE BAR.

The Philosophy of Tea. By O. Kakura-Kakuro.
Hilaire Belloc. By Cecil Chesterton.

(There are no articles dealing with Literary, Dramatic, or Musical subjects in *Chambers' Journal* or the *Pall Mall Magazine*.)

Digitized by Google

WARNINGS TO THE PRODUCERS OF BOOKS.

HERE are a few standing rules to be observed in an agreement. There are four methods of dealing with literary property :—

I. Selling it Outright.

This is sometimes satisfactory, *if a proper price can be obtained.* But the transaction should be managed by a competent agent, or with the advice of the Secretary of the Society.

II. A Profit-Sharing Agreement (a bad form of agreement).

In this case the following rules should be attended to :

(1.) Not to sign any agreement in which the cost of production forms a part without the strictest investigation.

(2.) Not to give the publisher the power of putting the profits into his own pocket by charging for advertisements in his own organs, or by charging exchange advertisements. Therefore keep control of the advertisements.

(3.) Not to allow a special charge for "office expenses," unless the same allowance is made to the author.

(4.) Not to give up American, Colonial, or Continental rights.

(5.) Not to give up serial or translation rights.

(6.) Not to bind yourself for future work to any publisher. As well bind yourself for the future to any one solicitor or doctor !

III. The Royalty System.

This is perhaps, with certain limitations, the best form of agreement. It is above all things necessary to know what the proposed royalty means to both sides. It is now possible for an author to ascertain approximately the truth. From time to time very important figures connected with royalties are published in *The Author.*

IV. A Commission Agreement.

The main points are :—

(1.) Be careful to obtain a fair cost of production.

(2.) Keep control of the advertisements.

(3.) Keep control of the sale price of the book.

General.

All other forms of agreement are combinations of the four above mentioned.

Such combinations are generally disastrous to the author.

Never sign any agreement without competent advice from the Secretary of the Society.

Stamp all agreements with the Inland Revenue stamp.

Avoid agreements by letter if possible.

The main points which the Society has always demanded from the outset are :—

(1.) That both sides shall know what an agreement means.

(2.) The inspection of those account books which belong to the author. We are advised that this is a right, in the nature of a common law right, which cannot be denied or withheld.

(3.) **Always avoid a transfer of copyright.**

WARNINGS TO DRAMATIC AUTHORS.

NEVER sign an agreement without submitting it to the Secretary of the Society of Authors or some competent legal authority.

2. It is well to be extremely careful in negotiating for the production of a play with anyone except an established manager.

3. There are three forms of dramatic contract for **plays in three or more acts :—**

(*a.*) **Sale outright of the performing right.** This is unsatisfactory. An author who enters into such a contract should stipulate in the contract for production of the piece by a certain date and for proper publication of his name on the play-bills.

(*b.*) **Sale of performing right or of a licence to perform on the basis of percentages** on gross receipts. Percentages vary between 5 and 15 per cent. An author should obtain a percentage on the sliding scale of *gross* receipts in preference to the American system. Should obtain a sum in advance of percentages. A fixed date on or before which the play should be performed.

(*c.*) **Sale of performing right or of a licence to perform on the basis of royalties** (*i.e.*, fixed nightly fees). This method should be always avoided except in cases where the fees are likely to be small or difficult to collect. The other safeguards set out under heading (*b.*) apply also in this case.

4. **Plays in one act** are often sold outright, but it is better to obtain a small nightly fee if possible, and a sum paid in advance of such fees in any event. It is extremely important that the amateur rights of one-act plays should be reserved.

5. Authors should remember that performing rights can be limited, and are usually limited, by town, country, and time. This is most important.

6. Authors should not assign performing rights, but should grant a licence to perform. The legal distinction is of great importance.

7. Authors should remember that performing rights in a play are distinct from literary copyright. A manager holding the performing right or licence to perform cannot print the book of the words.

8. Never forget that **United States rights** may be exceedingly valuable. They should never be included in English agreements without the author obtaining a substantial consideration.

9. Agreements for collaboration should be carefully drawn and executed before collaboration is commenced.

10. An author should remember that production of a play is highly speculative : that he runs a very great risk of delay and a breakdown in the fulfilment of his contract. He should therefore guard himself all the more carefully in the beginning.

11. An author must remember that the dramatic market is exceedingly limited, and that for a novice the first object is to obtain adequate publication.

As these warnings must necessarily be incomplete, on account of the wide range of the subject of dramatic contracts, **those authors desirous of further information are referred to the Secretary of the Society.**

WARNINGS TO MUSICAL COMPOSERS.

LITTLE can be added to the warnings given for the assistance of producers of books and dramatic authors. It must, however, be pointed out that, as a rule, the musical publisher demands from the musical composer a transfer of fuller rights and less liberal financial terms than those obtained for literary and dramatic property. The musical composer has very often the two rights to deal with—performing right and copyright. H

Digitized by Google

should be especially careful therefore when entering into an agreement, and should take into particular consideration the warnings stated above.

HOW TO USE THE SOCIETY.

1. EVERY member has a right to ask for and to receive advice upon his agreements, his choice of a publisher, or any dispute arising in the conduct of his business or the administration of his property. The Secretary of the Society is a solicitor, but if there is any special reason the Secretary will refer the case to the Solicitors of the Society. Further, the Committee, if they deem it desirable, will obtain counsel's opinion. All this without any cost to the member.

2. Remember that questions connected with copyright and publishers' agreements do not fall within the experience of ordinary solicitors. Therefore, do not scruple to use the Society.

3. Send to the Office copies of past agreements and past accounts, with a copy of the book represented. The Secretary will always be glad to have any agreements, new or old, for inspection and note. The information thus obtained may prove invaluable.

4. **Before signing any agreement whatever,** send the document to the Society for examination.

5. Remember always that in belonging to the Society you are fighting the battles of other writers, even if you are reaping no benefit to yourself, and that you are advancing the best interests of your calling in promoting the independence of the writer, the dramatist, the composer.

6. The Committee have now arranged for the reception of members' agreements and their preservation in a fireproof safe. The agreements will, of course, be regarded as confidential documents to be read only by the Secretary, who will keep the key of the safe. The Society now offers:—(1) To read and advise upon agreements and to give advice concerning publishers. (2) To stamp agreements in readiness for a possible action upon them. (3) To keep agreements. (4) To enforce payments due according to agreements. **Fuller particulars of the Society's work can be obtained in the Prospectus.**

7. **No contract should be entered into with a literary agent** without the advice of the Secretary of the Society. Members are strongly advised not to accept without careful consideration the contracts with publishers submitted to them by literary agents, and are recommended to submit them for interpretation and explanation to the Secretary of the Society.

8. Many agents neglect to stamp agreements. This must be done within fourteen days of first execution. The Secretary will undertake it on behalf of members.

9. **Some agents endeavour to prevent authors from referring matters to the Secretary of the Society; so do some publishers. Members can make their own deductions and act accordingly.**

10. **The subscription to the Society is £1 1s. per annum, or £10 10s. for life membership.**

TO MUSICAL COMPOSERS.

THE **Society undertakes to stamp copies of music** on behalf of its members for the fee of 6*d.* per 100 or part of 100. The members' stamps are kept in the Society's safe. The musical publishers communicate direct with the Secretary, and the voucher is then forwarded to the members, who are thus saved much unnecessary trouble.

THE READING BRANCH.

MEMBERS will greatly assist the Society in this branch of its work by informing young writers of its existence. Their MSS. can be read and treated as a composition is treated by a coach. The term MSS. includes **not only works of fiction, but poetry and dramatic works,** and when it is possible, under special arrangement, technical and scientific works. The Readers are writers of competence and experience. The fee is one guinea.

NOTICES.

THE Editor of *The Author* begs to remind members of the Society that, although the paper is sent to them free of charge, the cost of producing it would be a very heavy charge on the resources of the Society if a great many members did not forward to the Secretary the modest 5*s.* 6*d.* subscription for the year.

Communications for "The Author" should be addressed to the Offices of the Society, 39, Old Queen Street, Storey's Gate, S.W., and should reach the Editor **not later than the 21st of each month.**

All persons engaged in literary work of any kind, whether members of the Society or not, are invited to communicate to the Editor any points connected with their work which it would be advisable in the general interest to publish.

Communications and letters are invited by the Editor on all subjects connected with literature, but on no other subjects whatever. Every effort will be made to return articles which cannot be accepted.

The Secretary of the Society begs to give notice that all remittances are acknowledged by return of post, and he requests members who do not receive an answer to important communications within two days to write to him without delay. All remittances should be crossed *Union Bank of London, Chancery Lane,* or be sent by registered letter only.

LEGAL AND GENERAL LIFE ASSURANCE SOCIETY.

PENSIONS to commence at any selected age, either with or without Life Assurance, can be obtained from this Society.

Full particulars can be obtained from the City Branch Manager, Legal and General Life Assurance Society, 158 Leadenhall Street, London, E.C.

Digitized by Google

GENERAL NOTES.

We have much pleasure in congratulating Sir Henry Norman on his knighthood. He has been a member of the Society since 1892, and a strong supporter of its work. In March, 1895, he was elected a member of the Council and of the committee. He gave his services to the latter body until increased work in other directions forced him to resign. His literary and journalistic work is of course well known. He has been on the editorial staffs of the *Pall Mall Gazette* and the *Daily Chronicle*, and was for some time editor of *The World's Work*. He is a great traveller, and has written many books, the outcome of his travels.

The *Giornale d'Italia* publishes a brief interview of Edmondo De Amicis with his friend Eugenio Checchi. It had been given out widely that this distinguished Italian novelist and *littérateur* was at work on a new and comprehensive dictionary of the Italian language. Checchi had met De Amicis at Rome, where they had both come to serve on the Higher Council of Instruction assembled there. To his friend's inquiry as to the truth of the rumour, De Amicis returned a direct denial. "There is not a word of truth in it," he said; "deny it everywhere, for it has not even a shadow of truth in it. I cannot better express the value to be attached to the rumour than by using a Tuscan phrase. It is simply '*acqua in bocca.*'"

We have received from the British Committee formed to assist in the purchase, by popular subscription, of the house on the Piazza di Spagna in which the poet Keats died, an appeal for further funds for this object. The British Committee consists of the following gentlemen:—The Earl of Crewe (chairman), the Rev. Canon Beeching, Sidney Colvin, Esq., the Lord Curzon of Kedleston, H. Buxton Forman, Esq., C.B., George Leveson Gower, Esq., Right Hon. George Wyndham, M.P., Harold Boulton, Esq., M.V.O., hon. sec.

They point out that only £600 has been collected, whereas the Americans have obtained more than double that sum. The Memorial is supported by His Majesty and by the President of the United States. King Victor Emanuel has chivalrously extended the hand of welcome to the proposed institution.

Donations may be sent either to the honorary secretary, Mr. Harold Boulton, 120, Victoria Street, S.W., or to Messrs. Child & Co., 1 Fleet Street, E.C., for account of the Keats-Shelley memorial.

THE PENSION FUND COMMITTEE.

In order to give members of the society, should they desire to appoint a fresh member to the Pension Fund Committee, full time to act, it has been thought advisable to place in *The Author* a complete statement of the method of election under the scheme for administration of the Pension Fund. Under that scheme the committee is composed of three members elected by the committee of the society, three members elected by the society at the general meeting, and the chairman of the society for the time being, *ex-officio*. The three members elected at the general meeting when the fund was started were Mr. Morley Roberts, Mr. M. H. Spielmann, and Mrs. Alec Tweedie. These have in turn during the past three years resigned, and, submitting their names for re-election, have been unanimously re-elected. Then Mr. Morley Roberts resigned and was re-elected in 1906. Next year Mr. M. H. Spielmann, under the rules of the scheme, tenders his resignation and submits his name for re-election. The members have power to put forward other names under clause 9, which runs as follows:—

> Any candidate for election to the Pension Fund Committee by the members of the society (not being a retiring member of such committee) shall be nominated in writing to the secretary at least three weeks prior to the general meeting at which such candidate is to be proposed, and the nomination of each such candidate shall be subscribed by at least three members of the society. A list of the names of the candidates so nominated shall be sent to the members of the society, with the annual report of the Managing Committee, and those candidates obtaining the most votes at the general meeting shall be elected to serve on the Pension Fund Committee.

In case any member should desire to refer to the list of members, a copy, with the exception of those members referred to in the note at the beginning, can be obtained at the society's office. This list, dated 1902, owing to the small demand, has not been re-edited, and is, therefore, not absolutely accurate. A further list of the elections for 1903 was published in separate form, and all further elections have been duly notified in *The Author*. They can easily be referred to, as all members receive a copy every month.

It would be as well, therefore, should any of the members desire to put forward a candidate, to take the matter within their immediate consideration. The general meeting of the society has usually been held towards the end of February or the beginning of March. This notice will be repeated in the January number of *The Author*. It is essential that all nominations should be in the hands of the secretary before the 31st of January, 1907.

Digitized by Google

THE AUTHORS' SOCIETY AND THE PUBLIC.

THE following is a quotation from one of Mr. Arthur Shadwell's numerous articles in *The Times*, concerning the Book Club and its methods :—

"I bring no railing accusation against publishers; I do not charge them, individually or collectively, with fraud and greed, as the Authors' Society does. I have not joined that body, which bases itself on the axiom that no publisher can be trusted to make and keep an honest contract with a defenceless author, because I have never brought myself to believe that it is true, in spite of the horrifying disclosures in the Society's prospectus."

Although Mr. Shadwell has been instructed by *The Times*, he is supposed to be writing rather from the standpoint of a judge than of a partisan, having a free hand to represent his conclusions in whatever form may seem best to him.

With the controversy regarding *The Times* Book Club and its methods we do not intend to deal here. But we may in passing express a hope that some at least of the numerous opinions he has put forward and the dogmatic conclusions he has arrived at have more solid foundation than the extraordinary paragraph quoted above. Whether or not such a recklessly erroneous statement is likely to damage the Society is a matter of opinion. But whether it does or whether it does not, it can hardly be termed courteous, though in the present deplorable conflict courtesy has not been the leading feature.

Mr. Shadwell says : "I do not charge them (the publishers) individually or collectively with fraud and greed, as the Authors' Society does." Let him point to the passage where the Authors' Society charges publishers *collectively* with these faults. He cannot do it. That there are individual publishers who are fraudulent and greedy, the cases that have come before the committee from time to time sufficiently demonstrate, and Mr. Shadwell might easily have ascertained the fact if he had taken the smallest trouble to inquire.

Again, Mr. Shadwell says : "That body (the Authors' Society), which bases itself on the axiom that *no publisher can be trusted to make or keep an honest* contract with a defenceless author." There is no need to deny such a monstrous statement. Nowhere does the Society put this forward as an axiom. Nowhere does the Society make any such imputation against the majority of publishers. By its action in recommending particular forms of contract to authors it implies the contrary. But that there are some publishers who cannot be trusted, is a fact, and the work of the managing committee again amply proves it.

It seems astonishing that a man of Mr. Shadwell's intellectual attainments and perspicacity, a man chosen to deal with a most delicate question from a judicial standpoint, should have so little respect for logic as to argue recklessly from the particular to the general, and should have made no effort to ascertain the truth of his deductions.

If Mr. Shadwell abstains from joining the Society (which now numbers over 1,800 members) because of his own erroneous deductions, there are no doubt others who abstain from some equally absurd misunderstanding.

Does a prudent tenant, when he leases his Autumn shooting or his house in London for the season, accept the terms put forward by the landlord's solicitor, or does he employ his own solicitor ?

As one solicitor is opposed to another in a matter of this kind, to that extent and that extent only is the Society opposed to publishers about the settlement of an agreement.

Lord Bacon wrote : "I hold every man a debtor to his profession, from the which, as men do of course seek to receive countenance and profit, so ought they of duty to endeavour themselves by way of amends to be a help and an ornament thereto."

But perhaps Mr. Shadwell would reply that the Society only deals with the commercial, technical and legal side of his profession.

The argument may be plausible, but it is not sound. For if Mr. Shadwell had read the Society's Report carefully, or looked at two or three numbers of *The Author*, he would have found out that disputes with publishers represent but a small portion of the work done. Questions of copyright, international, colonial, domestic ; decisions on delicate points of law ; infringements of copyright and breaches of agreement—all come under the notice of the committee.

If Mr. Shadwell does not obtain any direct benefit and considers he does not need it in these respects, yet he is bound to gain some assistance from every struggle the Society makes for better copyright legislation at home or abroad, from every legal point on which the Society obtains a judgment, from every letter that is written from the Society's office which may tend to make publishers or editors more businesslike, and the ways of authors easier.

If he does not feel this to be the case, it can only be because he has not given himself the pains to inquire into the facts involved and then to take them into his careful consideration.

It is possible that other authors take the same view of the case as Mr. Shadwell. To these it is only necessary to add that they should endeavour to ascertain more accurately the real work the Society has done, and continues to do, rather than give credence to inaccurate generalities.

A. C. B.

Digitized by Google

MUSICAL COPYRIGHT.

DINNER TO MR. T. P. O'CONNOR, M.P.

ON Sunday, November 18, a well deserved honour was paid to Mr. T. P. O'Connor, M.P.

A complimentary dinner was given to him at the Hotel Cecil, in recognition of his services in carrying the Musical Copyright Act through the House of Commons.

There were two hundred or more present.

The Duke of Argyll took the chair. He was supported by men of all parties in politics, and all those who were interested in copyright, musical and otherwise. After the toast of "The King," the Chairman proposed the guest of the evening, Mr. T. P. O'Connor, M.P. He detailed the position of musical copyright before the Act, and the struggles of those who desired to protect their own property. "There always were," he said, "those who were willing to take from the few in order to give to the many." He congratulated Mr. O'Connor on his persistent labours that had at length been crowned with success.

Mr. O'Connor replied in a modest speech, stating that he had reaped where others had sown. He put before those present the difficulties with which he had had to contend, and how he found that his only chance of success lay in obtaining the support of the Government. This came at last. The bill was starred, and at that stage of the proceedings he received the valuable support of the Home Secretary. The Bill became law, with the result that musical piracy had already almost disappeared.

Mr. Ian Malcolm proposed the toast of "Music," which was responded to by Sir C. Villiers Stanford. They both spoke warmly of the good work performed by the guest of the evening.

THE VICE OF COMPLETE EDITIONS.

AMONG the vices to which the book-collector is peculiarly addicted is the passion for complete editions. He is not content with those books which he really admires. He must have every book that any of his favourite authors has written. If he is a Stevensonian he is not satisfied with "Treasure Island" and "Catriona," and half-a-dozen more. He must add to his library "The Black Arrow," merely in order to gratify his unholy thirst for a complete edition. He cannot read the book, except as a task, and once read he never opens it again. Still, without it, his edition would not be complete, and he would not be happy. To such lengths has this passion for complete editions led its victims that men are not infrequently found who have on their bookshelves "Paradise Regained" as well as "Paradise Lost," and have actually made attempts to read it. The man who cares nothing for complete editions would as soon think of owning and reading the novels of the Countess of Blessington, as of owning and reading "Paradise Regained," but there is no depth of literary dreariness to which the lover of complete editions will not descend, so that he may be able to boast that he has read everything that this or that author has written.

Why should anyone wish to possess all the books, good, bad, or indifferent, which any favourite author has written? We do not desire complete editions, intellectual or physical, of our friends in the flesh. We like the companionship of Smith when he is clean, and sober, and even when he is instructive; but we do not want him when he is drunk, or dirty, or dull. No man wishes to see his sweetheart in her early morning curl-papers, and with a cold in the head which inevitably implies frequent sniffing. And yet we do not know Smith entirely until we have seen him in all his phases; and of the girl whom we have never seen in curl-papers and in the act of sniffing, we cannot be said to have a complete edition. Of our friends in the flesh we only ask the best that they can give us, but of our favourite authors, if we happen to be addicted to the vice of complete editions, we ask for all their literary weaknesses and faults, without exception.

Of course, this passion for complete editions keeps alive the worst things that an author has written. Most men who have written at all have written much that they would willingly let die. But the lover of complete editions cares nothing for their wishes. It was to pander to his depraved appetite that the London magazines and newspapers have been raked over in order to collect the refuse of Thackeray's writings. And now no edition of Thackeray is complete unless it includes the two or three volumes in which this rubbish is given permanent form, and the honour of a place side by side with "Pendennis" and "Vanity Fair," and the other works for which we owe to Thackeray eternal gratitude. Thus the passion for complete editions not only injures the victim himself, but it has a reflex action which mars the reputation of authors whom we shall all hold in reverence.

If we could annihilate every novel that Bulwer wrote prior to writing "The Caxtons," would not his reputation stand far higher than it will ever stand while complete editions of his works exist, and contain such miserable stuff as "Paul Clifford" and "Eugene Aram"? Would it not be better

Digitized by Google

for the reputation of Sir Walter Scott, and for the peace of mind of those who love him, if "Castle Dangerous" could be utterly forgotten? And yet the very suggestion that it should not be included in all editions of the Waverley novels would arouse all the worst passions of the lover of complete editions.

Nevertheless, the mere fact that a vice is terribly prevalent, and apparently impossible wholly to eradicate, should not cause good men to lose their courage. No one expects to abolish drunkenness instantly and for ever. In point of fact all sane people know that so long as men and alcohol exist conjointly, we shall have the drunkard with us; but that does not excuse us if we fail to use all our efforts to lessen the extent of the drink evil. Similarly, we need not hope to reform every lover of complete editions, but we should make our protest heard, and publicly range ourselves on the side of the opponents of vice.

Should each one of us sternly repress the first sign of any tendency toward the vice of complete editions much might be done. If we were to buy only such books as we really like, and to ignore the existence of other books by the same authors, there would in time grow up a sentiment against complete editions, which would have a powerful influence in restraining the spread of the vice. Doubtless there are many men who buy complete editions without a thought of the harm that their example may work. They even imagine that they are showing a proper respect for Thackeray, or Dickens, or Meredith, by buying complete editions. Let them once perceive the true meaning of complete editions, and the wide-spread evil which is wrought by them, and they will turn from them with horror, and buy only the best books, and the books which they really love.

It may be suggested that if we are to abolish complete editions we should go a step further, and abstain from unabridged books. There is a certain plausibility in this suggestion. Certainly many books would be greatly improved by judicious abridgement. There, for example, is "Lavengro." Were we to cut out from "Lavengro" the tedious theological discussions, and the interminable passages which lead nowhere, and are simply a weariness to the flesh and spirit, what remains would be eminently readable. It is true that there would be very little left, except the fight with the Flaming Tinman, the episode of Isobel Berners, and a few brief conversations with the gypsies. Perhaps the whole book would be compressed into fifteen or twenty pages, but those pages would be precious. Whereas, even the Borrovian, if he is honest, will confess that "Lavengro" as a whole is infinitely tedious, and that the man who has succeeded in reading every word of it, from the first to the last page has yet to be discovered. But on the other hand, there is grave doubt as to the honesty of abridging a book without the author's permission. Have we a right to seize and throw away what another man has written, and deemed worthy of publication? Is it not our duty to accept it as he wrote it, or not to accept his book at all? Abridgment is essentially different in its nature from abstinence from complete editions. The latter is the plain duty of every man. The former is the exceptional duty of the moral and intellectual surgeon.

W. L. Alden.

TRANSLATORS.

It is a satisfactory sign of the increasing international good will, that even the countries in which the reading public is necessarily limited, are beginning to subscribe to the principles of the Berne Convention. Sweden, as we all know, came into line last year, and it is to be hoped that Holland will shortly follow suit and accompany her pressing request for Dutch translation rights with something more substantial than mere eulogy of the novel in question, together with a peremptory demand for an answer by return of post. There is, however, a means of dealing with Dutch publishers, and perhaps those who already know of it, will bear with me for referring to it, for the sake of the younger authors who have yet to learn how to cope with translation troubles. It is briefly this. In Holland the publisher who is first in the market with foreign literary wares, and prints his edition simultaneously with the English issue in England, is considered for all practical purposes to hold the rights. If therefore a Dutch publisher writes beforehand to an author and asks for permission to have the Dutch translation rights of his forthcoming novel and a set of proofs, the plan is to answer: "Yes, I will give permission if you undertake to pay me a cheque by return of post. If you do not care to pay me, I shall not give permission to you specially; and that means that although *I* do not benefit, *you* also do not, the book being in the open market for all." The author will find that his cheque will come! It will not be a big cheque, five or six pounds perhaps, but five or six pounds are better than nothing, and then there is the satisfaction of having "gone Dutch" with a Dutchman.

And this leads us direct to the much vexed question of translation fees. It has sometimes struck me that authors, publishers and authors' agents are inclined to be a little hard in their prices for translation rights, probably from ignorance of the prevailing conditions abroad. In small or poor

Digitized by Google

countries the buying public is of course a limited one. In Denmark, for instance, two thousand copies of a book represent a very large and successful sale. A leading Swedish publisher told me in Stockholm that it was an unknown and impossible thing in Sweden to sell thousands of copies of a cheap edition, as, for example, our sixpennies; and in Norway, that beautiful land of isolated homesteads rather than of populated towns, the reading and buying public must probably be even smaller than in Sweden. In Scandinavia, a krone (crown) is a large sum of money; and although only equal to one shilling and twopence halfpenny in exchange value, has at least twice the buying capacity of this value. So that 180 crowns (£10) for translation rights is, from a Scandinavian point of view, an important and considerable payment. Of course in Germany and France conditions are different, and an author should try to obtain a fair and reasonable amount in exchange for his translation rights; but if he quotes too high a figure, he will find that in these countries also there is a difficulty in coming to terms. "Ships that Pass in the Night" remained untranslated into French for many years because the publishers who owned the copyright at that time asked a fee which the translators considered to be impossible. It was finally done into French by a French lady who, more venturesome than the other applicants, paid the English publishers their fee, and wrote to me direct asking me to let her have the French translation rights of another book of mine, the copyright of which I did hold, for a nominal sum, in compensation, as it were, for her large outlay on "Ships that Pass in the Night"; and I was glad to give the rights to her. Authors who desire to have their books translated into Italian must be content with a very small remuneration, and from Spain they must apparently expect nothing, save the honour of sharing the same language with Don Quixote.

With regard to the transaction itself, it is in some ways more satisfactory to deal direct with the foreign publishers who employ their own translators. The personal note does not then come in, and you are not taking the risk of being harassed by the sad history and circumstances of the man or woman who has applied to you for permission to translate your book. But, on the other hand, you may not know whether the translator who has been chosen by the publisher has any real knowledge of the English language; whereas by private correspondence with individuals you can at least form some idea of their limitations, and decide accordingly. In cases where the translator has to pay the fee from his own very moderate honorarium, it is only natural that authors should wish to let him down easily.

The joys and advantages of being translated are indeed for the most part doubtful ones; for it is astonishing with what poor and inadequate equipment many of those translators venture on their task. In some instances, especially when they are members of a newspaper staff, they not only have very little knowledge of the language, but also very little time in which to make the translation; so that they are obliged to hurry through the book, rushing through the necessary number of lines for the next day's issue, and of course in these circumstances they are quite unable to give anything approaching to a fair interpretation of the manner and matter of the work in question. I do not say that this is always the case in "feuilleton" publication; but I personally on several occasions have been a victim to these undesirable methods, and there must be many other authors who have suffered similarly, only they have been fortunate enough not to know it. And the worst of the story remains to be told! Our best chapters are ruthlessly left out, additions suitable to the taste of the public are substituted, endings are altered or even suppressed altogether; and in this sad disguise we sometimes have to be content to be presented to our foreign friends. I retain to this day a lively recollection of an encounter I had many years ago with a Norwegian translator in Christiania. I lost my temper to her sadly, in an angry mixture of German, Norwegian and English, and am thankful to say I have never repented of my outbreak. Her look of astonishment was great; for she had never come across an indignant English author, or indeed any English author; and it is possible that up to that moment she had honestly believed that they were merely inarticulate, passive, patient creatures born only to be translated for the newspaper as quickly as possible.

One remarkable characteristic of all translators, the competent or incompetent, is that they seldom deign to seek help from the authors. I have several times, in writing to them, offered to explain any idiom which might puzzle them, or any colloquial word with which they might be unfamiliar. Only on two occasions have they availed themselves of this suggestion: a Danish and a French lady both wrote asking me to explain a Californian, or rather a Mexican word, *adobe*. A German of course would not be likely to own that anything was beyond him, and it is not surprising that I have never been called to the rescue of the Fatherland. But to be just, probably in many instances, pressure of time prevents the translators from corresponding with their authors, and for the rest, who knows, if once doubts began to creep into their minds, they might want to ask too many questions. So perhaps it is for our own good in the main that they are sure of themselves—and silent!

BEATRICE HARRADEN.

Digitized by Google

WORD DEGENERATION.

AT a time when the inconstancy of spelling in the English language is made an argument in favour of a thorough "spelling reform," we do not hear any complaints about the inconstancy of value in the words themselves. Yet it is a familiar fact (to those at least who think at all about the language they use and do not proceed merely on the principle of *quidquid in buccam*) that words do change their value in the course of years, some rising, others sinking, in the scale. The latter tendency is the more marked, and has before now given the moralist reason for shaking his head over human depravity, tainting even the speech of our mouths. The process by which a word originally conveying a good meaning, or at the worst colourless, comes to be opprobrious still continues. It is, however, difficult to mark it as it actually goes on. The readiest instance of a comparatively recent change in quality is that of the adjective *genteel*, which in early Victorian days indicated the user's approval. Now, if anything belonging to us were termed "genteel," the word would grate on our hearing as much as did General Ople's talk about "a gentlemanly residence" on Lady Camper's ears in Mr. Meredith's story. *Genteel* has only followed the fate of innumerable other words in the past. The stock example used to be *silly*, which from meaning "innocent," "simple," and being applied to sheep, women, children—"this harmless, silly Babe" are the words of a devout poet speaking of the Nativity—now means only foolish. Curiously, *simple* and *innocent* have themselves suffered a partial deterioration, an "innocent" in popular usage, at any rate, like a "natural," being almost equivalent to an idiot. *Idiot*, too, was once a respectable word and rather fashionable in the writings of divines. When Wiclif said, "Should some idiot demand" an explanation about the Sacrament, he was using *idiot*, as his contemporaries and his successors for many years used it, with strict reference to its Greek origin.

Reverting for a moment to the word *natural*, it may seem strange to a musician that *flat* and *sharp* also have acquired an unfavourable significance as substantives in ordinary talk, while *sharp* as an adjective frequently conveys reproach in the written language. It may be merely the stupidity of the mass which makes sharpness into a reproach, since *cunning*, both substantive and adjective, was earlier and more completely distorted in the same way. Wiclif could speak of "a priest cunning in God's law," and Foxe of the Three Persons of the Trinity being "even in cunning." But it is only conservative America which employs *cunning* now to convey appreciation. The lot of *craft* has been much the same as that of the noun *cunning*, but a "craft" remains honourable still.

In some words the descent in meaning has been startlingly great. "Your liking and your lust Is fresh whiles May doth last," says an Elizabethan poet. That *lust* has vanished from English. Then *lewd* can hardly be uttered in our drawing-rooms now, though it originally only designated the laity as opposed to the clergy. Names for humble occupations have many of them come to be base; and *base* itself, it may be recalled, was not always opprobrious. *Boor* and *villain*, the farmer and the peasant, are familiar examples of decayed respectability in words. Another strongly abusive term, *blackguard*, once only denoted scullions and such, against whom blackness was a charge which might fairly be urged by all except sweeps. *Knave* had a still more reputable origin, for in Chaucer a "knave child" was a boy. Now, however, the knave in England has the last remnant of his former honour left to him only among the court cards. Another word applied to children keeps its application only in a very contemptuous sense, viz., *brat*. Yet Gascoigne wrote of Israel as "Abraham's brats." The manner in which innocence, simplicity, childhood, etc., have been turned to scorn suggests the guiding influence of the Overman on language, sparing neither age nor sex. *Beldame* has by him been twisted far from its original sense of "fair lady," and *wench* is hardly complimentary except in provincial dialect. Fortunately he has not gone so far as his French compeer, who has degraded even the word *fille*.

Certain adjectives appear to change in value through a rather slight exaggeration of their early significance. *Forward*, expressing a quality not thought so desirable in children as in vegetables, is a modern instance. *Pert* was a description applied by Milton to fairies, and Chaucer said of a man, "Proud was he and pert," which might pass for modern American, but would convey quite a different meaning in English. At the other end of the scale, *demure* has almost ceased to be used in a good sense. A very curious alteration, though easily to be understood, may be seen in *incorrigible*. Wiclif speaks somewhere of "the incorrigible testament of God the Father." In such a sense, however, the word was never as common as it is now in its present sense of incapable of correction.

Three epithets may be classed together as all within modern times having suffered notable deterioration. If we were to describe a great lawyer on his death as "an indifferent judge, an obsequious subject, and an officious friend," we should not be thought charitable. Yet we may remember the prayer that magistrates may "truly and indifferently minister justice," or possibly recall Philip Sidney's description of sleep as "the

Digitized by Google

indifferent judge between the high and low." As to *officious*, Johnson talks in the *Idler* of "officiousness" relieving languor and lassitude, and in an epitaph calls a man "officious, innocent, sincere." *Obsequiousness* is coupled by Bacon with observance as the proper conduct toward the Queen.

The last three are instances of good words becoming bad. Here are two of words, colourless in themselves, which acquired gradually an unfavourable meaning. To forge was originally no more than to make. When Caxton spoke of forging money, he had no intention of reproach. *Forger* to-day has always an evil sense. *Coiner* similarly conveyed no harm once, but now is wholly bad. To some extent *receiver* is undergoing the same fate. In certain circles at least, a receiver is equivalent to a "fence" or buyer of stolen goods, and the tendency seems to be generally to turn other receivers, unless they be Official, into "recipients."

This inclination of words toward degeneration in value is not hard to illustrate. An inquiry into its cause, however, must surely be ranked among the unprofitable questions which the wise man will leave alone. The pious Archdeacon Trench, who wrote and lectured on the matter fifty years ago, and from whom some of the above examples are taken, looked on the process as an effect of man's wickedness. We have dragged words downward with us and made them partakers of our fall. I cannot propose an alternative theory. Let us leave word degeneration as "a testimony to the sinfulness of mankind."

S.

PUBLISHERS' GROUND-BAIT.

IN an agreement which has come frequently before the Secretary during the past three months, issued by one of the most important publishing houses in London, there are two clauses which need very drastic comment. It is essential, owing to the importance of the house from which the agreements are issued, that authors should take the matter into their serious consideration and should be prepared to deal with the clauses should they at any time be submitted to them for signature.

The first is an arrangement by which the author is paid a royalty on all English sales, but if the United States copyright is not obtained, half profits on sales to the United States.

The second is a clause by which the publisher obtains 50 per cent. of all minor rights, such as translation rights, Continental rights, serial rights, and even dramatic rights.

Let us deal with Clause 1 in the first instance.

If this clause is inserted in the usual half profit agreement, there is little to be said against it. The only points at issue, then, are: Is a profit-sharing agreement desirable? In what proportion should profits be divided between author and publisher? But if the clause is inserted in an agreement where the author is to obtain a royalty on the publication of the English edition, there is one very strong point of objection.

The objection rests on the fact that a clause drafted on these lines is a distinct pitfall to the author. It is a pitfall for the following reasons:—

1. Because to the ordinary person the difficulties with which the clause is pregnant are altogether invisible. Because the amount the author receives in royalty is always calculated—see the books of the Society on the point—on the basis that the full cost of composition is charged against the English edition. If this were not the case the author ought to receive a higher royalty on British sales.

Let us explain what we mean more fully.

Take the ordinary 6*s*. book:—

	£	s.	d.
Cost of composition of 3,000 copies	35	0	0
Cost of printing	20	0	0
Cost of paper	30	0	0
	85	0	0

Of the 3,000 copies the publisher sends 1,000 to America, and receives for the same (say) 1*s*. per copy—£50. The cost of composition was compulsory for the completion of the English edition, the author's royalty, as stated, being based on this understanding; but the publisher takes one third of this cost towards the American edition, as well as one third of the cost for the print and the paper, leaving to be divided between himself and the author—

	£	s.	d.
By sale of 1,000 copies to America	50	0	0
One third cost of production	28	6	8
	21	13	4

Thus each party would get £10 16*s*. 8*d*.

But the cost of composition has no right to be charged against the American edition, only the cost of print and paper, so that the real half profit arrangement would be:—

	£	s.	d.
By sale of 1,000 copies to America	50	0	0
One third cost of print and paper	16	13	4
	33	6	8

Digitized by Google

Thus each party would get £16 13*s.* 4*d.*

Instead, therefore, of the author receiving £10 16*s.* 8*d.* he ought to get £16 13*s.* 4*d.*

To show how this method may be worked out in the interests of untrustworthy publishers unfairly to the author, say the publisher in the first instance only publishes a thousand copies. The cost of production would be :—

	£	s.	d.
Cost of composition . .	35	0	0
Cost of printing . . .	10	0	0
Cost of paper	15	0	0
	60	0	0

He sells 500 copies to America, and on the same principle the following sum is worked out :—

	£	s.	d.
Half cost of production . .	30	0	0
By sale of 500 copies to America at 1*s.* per copy . . .	25	0	0
Loss on Sale . .	5	0	0

This would leave a deficit against the author's account of £2 10*s.*, as the sale to America has apparently failed to cover the cost of production.

Whereas if the profits had been worked out fairly, the cost of composition being chargeable to the English edition, the figures would have come out :—

	£	s.	d.
Sale of 500 copies to America .	25	0	0
Half the cost of print and paper	12	10	0
	12	10	0

Thus the author would have a profit of £6 5*s.* instead of a deficit of £2 10*s.*

As soon as the edition is sold and the amount is worked out against the author he prints 10,000 copies for the English edition, but never takes into account the proportion of the cost of production of the 500 sent to America to the 10,000 printed in England. Again, supposing you take the first instance and 20,000 were subsequently sold, the cost of the 1,000 sold to America is still taken in proportion to the cost of the 3,000 of the first edition printed, and not in proportion to the whole cost.

It will be seen, therefore, that quite apart from the contract being unfair, and a pitfall to the unwary (as on the face of the agreement the difficulty is invisible), even if it is worked out by a publisher with an honest idea of doing nothing dishonourable, the result of its working, its natural evolution, becomes a fraud on the author, as it is impossible to calculate this sale to America on the basis of future sales. It must always be calculated on the sales that have already been made. The position is ridiculous.

With regard to the second clause by which the publisher obtains 50 per cent. of all the minor rights, such as translation rights, Continental rights, serial rights, and in some cases dramatic rights, the following remarks must be made.

Such rights are generally left in the hands of an agent, and much better so than in the hands of a publisher. A publisher does not, as a general rule, undertake the work of a literary agent, for his office is not to place literary work in other hands but to place the book on the market for the author. When rights of this kind are left in the hands of a publisher they are not likely to receive anything like the same attention as they would, if they were left in the hands of an agent. Quite apart from the financial side, the publisher is the only party who gains by having control of these portions of the author's property. In fact it has once or twice come to the knowledge of the Secretary that the publication in book form has been considerably delayed owing to the desire of the publisher to sell the serial rights. Such delay may be disastrous to an author, and may invalidate his contracts for the publication of other books. From the financial point of view, of course, the whole clause is absurd. The publisher in whose agreements these clauses appear has used some strong language on occasions concerning literary agents and their charges, but is openly desirous of taking 50 per cent. where the literary agent would only claim 10 per cent. If such a clause is to exist in the publisher's agreement the author might consent to allow him 10 per cent. if any of the rights are placed directly through his intervention, but only in these circumstances. In no case should the author pay 50 per cent. Another danger may arise, indeed has been known to arise, namely, that the publisher, not having it within his power to place these rights, puts them in the hands of a literary agent. The agent may thus be acting for the publisher and the author in the sale of the latter's work, the publisher being willing to take much less for the author's work than the author himself might desire. In circumstances of this kind the author may lose his own market, and be unable to maintain his prices.

Lastly, it should be stated that the transfer of dramatic rights in a book to a publisher is disastrous. Such rights may be invaluable, and it is essential that the author should have a free hand to obtain what he can for them.

Once again it must be stated that the publisher's duty is the production and publication of books, and is not that of a literary agent in any shape or form.

Digitized by Google

ON COPYRIGHT.*

WE have nothing but praise for this book, which has just been published, dedicated, we are pleased to say, to Sir Henry Bergne, the chairman of the society.

The arrangement of the contents is simple and practical, dealing first with the countries in the Copyright Union, and, secondly, with the countries outside the Copyright Union, and the method of arrangement of the details for the guidance of the author or publisher in each country is also good. It is evident that the authors have given an amount of labour, an amount of care, and a degree of exactitude to their book which is wholly praiseworthy.

It has not been possible to follow them into all the countries, for their range is as large as some of the countries are small, but we have carefully checked the details enumerated of many of the countries, the formalities of which are within our own ken, and have found them perfectly accurate, fairly stated, and easy to follow.

To say merely that this book fills a gap in the writings on the question of copyright is to give it no great mede of praise, as there are still many gaps to be filled in connection with this exceedingly difficult question, but the gap which it has attempted to fill, as declared in the sub-title, "How to protect a Play or Book throughout the World," it has filled in every corner.

The care which the writers have shown is exemplified in their method of dealing with such questions as the different copyrights in the colonies of the British Empire under different copyright laws; such difficult questions as the difference between Norway and Sweden and other members of the Berne Convention; the difference between Austria and Hungary in their Treaties with Great Britain and other countries, and the different definitions of publication. It is entirely up to date—in fact, so much so that it deals with the Australian Copyright Law of 1905, which has not yet been proclaimed, and with the United States Copyright Law of the same year. Our only regret is that it has not been possible to include the United States Copyright Bill, which is now before the Senate, and may be passed at the beginning of 1907, as the passing of this Bill is likely to render out of date the statements contained in the work in relation to United States Copyright.

The authors state, in their introduction, "In many points involved in dealing with such a complicated subject, there is naturally room for a difference of opinion." This, no doubt, is true, but in the main they have dealt with facts, and these facts, though difficult to attain, are correct. Where matters of opinion arise the views of the authors seem in every way to be sound and reliable. There is one slight slip, however, to which we should like to draw their attention, though it may seem unkind to cavil at a book which, in every other respect, is in the first class.

They say (p. 4), "In each country the rights of the author are the same as if he were a citizen, except as to their duration. He does not acquire a longer period of protection than is provided by the law of the country of first publication. In all other respects these countries give the same rights to the author as to their own citizens." This, no doubt, is true of the great majority of countries within the Berne Convention, but, unfortunately, in the International Copyright Act of the British Empire, 49 & 50 Vict. c. 33, passed on June 25th, 1886, those responsible for the drafting of the law, instead of following the exact words of the Berne Convention, have made Clause 2, Subsect. 3 read as follows: "The International Copyright Acts and an order made thereunder shall not afford to any person any greater right or longer term of copyright in any work than that enjoyed in the foreign country in which such work was first produced." The words "any greater right" contradict the statement that the authors have made. What may be the actual interpretation of these words has never been settled by a case in the courts. The authors' statement of what ought to have been the fact is correct, but not what actually is the fact in this special case. It is not likely that the difference will have any great effect upon International relations, but still the difference exists.

We can but recommend this book to all writers who conduct their own business and desire to protect their own property; to those agents who are, at times, inclined to be slipshod in matters of this kind; and to publishers, lawyers, and others who are interested in copyright property and dramatic rights.

It is a pleasure to know that the two gentlemen who have bestowed much labour on this work are members of the Society of Authors.

* "Playright and Copyright in All Countries," by W. Morris Colles and Harold Hardy. Published by Macmillan & Co.

VICTORIAN NOVELISTS.*

THERE is always a danger in collecting into book form essays written for magazines. In most matters treated as magazine articles the writer, however profound and erudite a scholar

* "Victorian Novelists," by Lewis Melville. Published by Archibald Constable & Co.

Digitized by Google

on his special subject, is bound to write in a somewhat superficial way for his somewhat superficial reader. But this fault does not apply to the interesting collection of articles on Victorian novelists. Mr. Lewis Melville has not attempted to give a record of the lives of his authors, but a critical study of their works and their influence. It is abundantly clear that he has been exhaustive in his reading, and that his work has been a labour of love.

But no amount of reading or labour will alone suffice. To those he adds an excellent critical faculty, and ease and lucidity of expression.

It is true that some great names and many lesser ones are omitted from the catalogue. This omission might lead the hypercritical to object to the title of the book, but certainly not to its contents.

It is the re-awakening of the mind to the beauties of the old—sometimes forgotten—favourites that causes the book to be a delight.

Mrs. Oliphant, Henry Kingsley, Whyte-Melville, Samuel Lover, Douglas Jerrold, are to the majority the merest names, and even James Payn and William Black, of more recent date, are little known by the readers under twenty years old.

Yet they were all writers, if not of a lengthened list of masterpieces, of at least one book which might be reckoned a classic.

The author has omitted Dickens, George Elliot The Brontes, Stevenson, and some others. This adds rather than detracts from the interest in the book.

For it might be well said that anyone without much study could have dealt with these. But was there anything new to say ?

Whereas there is certainly new ground to be dug in the field of men like La Fanu, Whyte-Melville, Trollope, and Mr. Lewis Melville's spade work has had no unfruitful result.

THE NOBEL PRIZE.

The annual meeting of the Nobel Prize Committee was held at the offices of the Incorporated Society of Authors, 39, Old Queen Street, Storey's Gate, S.W., on Wednesday, November 14th, at three o'clock. The Right Hon. the Lord Avebury, the chairman of the committee, presided.

A circular to be sent to those entitled to vote was settled by the committee, and a hope was expressed that the prize, a sum of about £8,280, would this year be awarded to an English man of letters. The former winners of the prize are: 1901, M. Sully Prudhomme ; 1902, Professor Theodor Mommsen ; 1903, Björnsterne Björnson ; 1904, Fr. Mistral and José Eschegary ; and 1905, Henry Sienkiewiez. The same steps will be taken this year as have been taken in previous years for the collection and forwarding of the votes.

CORRESPONDENCE.

Defamatory Misprints.

Sir,—A case similar to that imagined by your contributor in his article under the above heading in the last number of *The Author* has actually occurred, only it happened that the person libelled had been dead for some 500 years. In the preface to the first edition of his translation of the "Divina Commedia," Cary spoke of Dante as "one of the most sublime and moral, but certainly one of the most obscure writers in any language." In a notice of the book which appeared in the *Gentleman's Magazine* for June, 1805, Cary is made to describe Dante as "one of the most obscene writers in any language" ! Miss Seward, writing to Cary from Lichfield not long after, says : "We are all much amused by the ridiculous misquotation in the *Gentleman's Magazine* in its review of your Dante. . . . While the literati will instantly perceive the mistake, it is likely to procure the circulation of your work among a certain and numerous class of beings—those gross voluptuaries, to whom chaste poesy is a dead letter."

Paget Toynbee.

Henry Kirke White.

Sir,—I should like to add a few words by way of a sort of supplement to the charming article, with the above title, which appeared in the November issue of *The Author*. I wish to place before your readers, or those who may not have, perhaps, read them, the noble lines which Byron wrote on the premature death of the "saintly and highly-gifted youth." The verses are memorable, if in no other way than for the simile which, according to the critical opinion of the period, was the finest the poet ever produced.

Lord Byron, when little more than a boy, had published a collection of poems under the title "Hours of Idleness." This little book was unmercifully treated by one of the leading reviews. Byron was a lord, therefore his muse must be condemned—an attitude of the critic of the time at once grotesque and ghastly. The critic wrote with surface erudition, with no vitality of thought beneath it. A writer, as Dean Swift remarked of

Digitized by Google

men in an earlier age, with a parrot-like talk of learning, with no experience, which is the salt of knowledge.

Lord Byron set to work to answer the sneers, and before doing so made a study of the satires of that master of rhymes, Pope. Then he published "English Bards and Scotch Reviewers," which proved a very sharp thorn indeed in the side of the smart critic—and others.

It is in this work the lines on the death of White occur :—

"Unhappy White! While life was in its spring,
And thy young muse just waved her joyous wing,
The spoiler came; and all thy promise fair
Has sought the grave to sleep for ever there.
Oh! what a noble heart was here undone,
When Science' self destroyed her favourite son!
Yes, she too much indulged thy fond pursuit;
She sowed the seeds, but death has reaped the fruit.
'Twas thine own genius gave the final blow,
And helped to plant the wound that laid thee low.
So the struck eagle, stretched upon the plain,
No more through rolling clouds to soar again,
Viewed his own feather on the fatal dart.
And winged the shaft that quivered in his heart.
Keen were his pangs, but keener far to feel,
He nursed the pinion which impelled the steel;
While the same plumage that had warmed his nest
Drank the last life-drop of his bleeding breast."

J. HARRIS BRIGHOUSE.

BUSINESS METHODS.

SIR,—Lest "Z's." experience of American methods should induce a rush of MSS. to the United States market, I venture to tender my own as a corrective. Early in July, 1905, I sent to a certain famous American magazine a story of 36,000 words. With the MS. I sent three drawings as specimens by one of the cleverest illustrators of children's books. Receiving no answer by October, I wrote to inquire if the (registered) parcel had been received; and got a reply dated 6th November, acknowledging receipt on 17th July. The editor apologised for the delay: "a decision would soon be reached." This was followed by a letter dated 8th November, containing more apologies and asking for indulgence for a few weeks—the story tempted the editor so strongly and had been retained for further consideration. I replied saying that if there were prospect of business the delay might well be overlooked. On 17th April, 1906, the editor wrote again in an agony of apology making certain objections to and suggestions in connection with the story. He hoped to be in London at the end of June, at the Hotel ——, and would be glad then to meet me and hear how the matter stood.

The editor of one of the best known magazines in London read this letter, and confirmed my own idea that it was a conditional acceptance. In pursuance of his advice, I made the alterations suggested (taking out 10,000 words among other changes), and the artist kindly furnished eight more sketches to show his idea of the characters.

I waited till the end of June; then, hearing nothing of the editor's movements, wrote him to await arrival at the Hotel ——, saying the changes desired had been made, and if he wished to see the MS. again it was at his disposal. I then left the MS. with my artist colleague, and went abroad for a couple of months. During my absence I heard from the editor; he had been unable to make his proposed stay in London, and had gone home to New York; he had received my letter at the Hotel ——, where he spent a few hours, and was sorry to have missed seeing me. He would not retain the MS. more than ten days before giving a decision, if I would again submit it.

On my return home accordingly I sent the MS. and drawings to him again. This time the editor was really punctual: he replied within the specified time or nearly so; was extremely surprised at my action in having carried out his suggestions, and was cordially appreciative of the artist's drawings; but the story (as now altered exactly as he had indicated) hardly met his requirements. He tendered some more apologies; returned the MS. and sketches; and would like to see some more work by the artist and myself.

The MS. and drawings reached me on 26th September, 1906. The time occupied over the transaction therefore occupied a few days under fifteen months.

If you want apologies, by all means go to America; for business methods I prefer the British editor and publisher. I have had an uninvited article accepted in three days by an Edinburgh editor, and a book of 100,000 words in six weeks by a London publisher. I enclose my card.—Yours etc., A. B. C.

A COMPLAINT AGAINST MODERN ADVERTISEMENT.

SIR,—May I be allowed to raise a voice in protest against the growing tendency to introduce advertisements of well-known commodities into the text of current novels and articles?

The continual output of novels of no lasting merit which is the result of the public demand for reading of an effervescent nature, is sufficiently sad to lovers of true literature, without meeting in addition continual references to much advertised commodities inserted as a means of bi-profit for the writer.

Digitized by Google

In a novel which has been much before the public of late, and which professes to have been written in defence of a cardinal point of the Christian belief, I was surprised to find the following advertisement in a passage in which one of the characters exclaims: "How good this —— is." In place of the dash there is the name of a well-known article of food. How can one put this together with the Christian precept—"*Ye cannot serve God and Mammon*"?

If writers are so enamoured of certain commodities, would it not be better for them to go in openly and honestly for advertisement-writing pure and simple, a calling which, I should judge, is exceedingly remunerative, and which has not the same difficulties and uncertainties which attach to the profession of an author.

Have we, as writers, no loftier aim than the making of profit for ourselves? It is easy to scoff and to sneer, but is it not just possible that one day there may be a reckoning of the stewardship of the pen, and an account demanded of the good we have done or failed to do through this means to our fellow-creatures—to say nothing of the harm?

Faithfully yours,
VIOLET GLADE.

BOOK LISTS.

SIR,—Does anyone connected with literature know or pretend to know the object of the long lists of mere titles of current publications which most papers conscientiously print? The question is thrown into relief by the new weekly book supplement of the *Daily Mail*, which devotes fully half-a-page of what (judging from its advertisement rates) it presumably considers to be valuable space in laboriously cataloging "A complete list of books published during the week." The fullest information concerning the sizes and shapes of the books and the number of their pages is carefully supplied, while the only thing which the public wants to know—something about their contents—is omitted. One can understand these lists, and admire the skill which has gone to produce them, when the titles of the books are followed by the wonderful little nut-shell commentaries of the *Times* supplement. But who in this world can be supposed to find pleasure or profit in reading the bald statement that a book is "Cr. 8vo. 7¾ × 5, pp. 368. 6*s*."; and in further reading that three or four columns of other books are (with unimportant variations) also "Cr. 8vo. 7¾ × 5, pp. 368. 6*s*."? Surely this is mere printed futility? Even the publishers' advertisements—for the accommodation of all of which the *Daily Mail* weekly announces its apologetic inability to find sufficient space—are infinitely more interesting.

Faithfully yours,
W. P.

MRS. RIDDELL.

SIR,—I was very glad to see Mrs. Alec Tweedie's appreciation of Mrs. Riddell's career in the last issue of *The Author*. I was sorry, however, to observe that we were vouchsafed no information respecting the interment of Mrs. Riddell. Mrs. Tweedie was not with us, it is true, in consequence, as I understand, of a cold; but Mr. and Mrs. A. H. Norway, Mrs. Riddell's highly valued and much loved friends, who made themselves responsible for the last rites and ceremonies, could have given all needful information respecting the funeral of the distinguished authoress. Will you allow me, as one of the older members of the Society of Authors, to add a word or two to Mrs. Tweedie's article.

I had the honour of Mrs. Riddell's friendship for many years, and I consider it a great privilege to have been allowed to lay her in her last resting-place. The only persons present besides myself were the Rev. P. E. Prince, my wife, Mr. and Mrs. Norway, three neighbours, and the good folk with whom Mrs. Riddell lived during the last few months of her life. Into the pretty little church of Heston, Hounslow, following the simple coffin, filed this little company, not one of whom, perhaps, had not known Mrs. Riddell personally and learned to love her dearly. It was a beautiful day; and, as the mourners gathered round the grave, listening to the solemn words of committal, and to that stirring message of Tennyson's, which Mr. Prince recited with much feeling,

> "Sunset and evening star,
> And one clear call for me!
> And may there be no moaning of the bar,
> When I put out to sea . . ."

one could not help knowing that all was being done exactly as Mrs. Riddell would have wished. For surely no woman ever lived who was simpler in her tastes than Charlotte Riddell, and if she could have been consulted as to the kind of funeral she was to have, I doubt not that she would have selected precisely the kind of funeral that was given her. No crowds, no press reporters, no excitement! Merely the sleepy, remote churchyard, and the quiet sunshine, and the great silence of Nature broken only by the voices of the officiating ministers and an occasional quick sob from some mourner who had known the value of the dead woman's character and example.

I am, dear sir, yours faithfully,
RICHARD FREE.

Digitized by Google

MISS RUTH SPEAKMAN,

Typewriting, Shorthand, French Copying and Translation, Duplicating

Private Room for Dictation and Letter Writing.

10, York Buildings, ADELPHI, W.C. Telephone: 1868 Gerrard.

AUTHOR going abroad would pay liberal commission, reaching £100 or £150 a year, to agent undertaking entire charge of his interests.

Address X,
Pine Heath,
Boscombe, Hants.

SHORT STORIES, ARTICLES & POEMS

have been, and are being, placed with over seventy (70) leading London Periodicals—irrespective of the Provinces and U.S.A.—by the

CAMBRIDGE Literary Agency,

Managing Director: GEORGE G. MAGNUS,
115, STRAND, LONDON.

SIKES and SIKES,

THE WEST KENSINGTON TYPEWRITING OFFICES,
(Established 1893.)
339, Hammersmith Rd., LONDON, W. and
(private address) 13, Wolverton Gardens, Hammersmith, W.

Authors' MSS.; Translations; Duplicating; Plays and Actors' Parts; Legal, General and Commercial Documents. Usual Terms. *References.*

"THE WRITER'S WHITAKER."

THE LITERARY YEAR-BOOK: 1907.

All the established features, revised and extended, and, as supplement,

A COMPLETE BIBLIOGRAPHY OF THE WORKS OF GEORGE MEREDITH.

Ready at all Booksellers, 5s. net, on December 11, 1906.

GEORGE ROUTLEDGE & SONS, Ltd., Broadway House, E.C.

ESTABLISHED] *The Athenæum Press, Taunton.* [XVIII. CENT.

BARNICOTT & PEARCE

INVITE ENQUIRIES RESPECTING PRINTING.

ESTIMATES OF COST, AND OTHER DETAILS, PROMPTLY GIVEN.

TYPEWRITING, INDEXING, PROOF-READING.—LADY (educated and experienced) undertakes all branches of above; accuracy, promptitude, highest testimonials. Terms on application.

MISS FOOT,
48, Digby Mansions, Hammersmith.

TYPEWRITING COMPANY,
Oswald House, Queen Victoria Road, Coventry.

Every description of work, by experienced typists. MSS. from 9d. per 1000 words. Short Stories or Poems, in book form, as Souvenirs (Illuminated if desired) a speciality.
Particulars on application.

MRS. GILL, TYPEWRITING OFFICE,
35, LUDGATE HILL, E.C.
(ESTABLISHED 1883.)

Authors' MSS. carefully copied from 1s. per 1,000 words. Duplicate copies third price. French and German MSS. accurately copied; or typewritten English translations supplied. References kindly permitted to Messrs. A. P. Watt & Son, Literary Agents, Hastings House, Norfolk Street Strand, W.C *Telephone 8464 Central.*

Miss JANET WAY,
19, Narbonne Av., Clapham Common, S.W.

TYPEWRITING with Accuracy and Despatch.

Authors' MSS. 9d. per 1,000 words. In duplicate, 1s. per 1.000. Plays, Translations, General Copying. Samples and Price List on Application.

"THE AUTHOR."

SCALE FOR ADVERTISEMENTS.

[ALLOWANCE TO MEMBERS OF THE SOCIETY 20 PER CENT.]

Front Page	£4	0	0
Other Pages	3	0	0
Half of a Page	1	10	0
Quarter of a Page	0	15	0
Eighth of a Page	0	7	6
Single Column Advertisements per inch	0	6	0
Bills for Insertion per 2,000	3	0	0

Reduction of 20 per cent. made for a Series of Six and of 25 per cent. for Twelve Insertions.

Advertisements should reach the Office not later than the 20th for insertion in the following month's issue.

All letters respecting Advertisements should be addressed to the ADVERTISEMENT MANAGER, *The Author* Office, 39, Old Queen Street, Storey's Gate, S.W.

LITERARY TRAINING.

A judicious training will help every beginner in Literary work to avoid the pitfalls that lie in the way of success. There is a handsome income in Literary work—Articles, Short Stories, Serials, etc.—but to the inexperienced the way is literally paved with rejected MSS. Failure is the payment for lack of experience.

OUR SUCCESS COURSE

Written by a Novelist whose name is a Household Word will teach you the essentials which are necessary to your success, and save you years of fruitless striving. It consists of twelve practical lessons (with exercises corrected by a staff of experts), and forms a

COMPLETE APPRENTICESHIP TO LITERATURE.

WE CRITICISE STUDENTS' MSS. FREE.

For full particulars write for Pamphlet R A to

THE LITERARY CORRESPONDENCE COLLEGE,

1, Arundel St., Strand, London, W.C.

OXFORD UNIVERSITY PRESS.

Frederick York Powell.

A Life and a Selection from His Letters and Occasional Writings. By OLIVER ELTON. 2 vols.

Vol. I.—**Memoir and Letters.**

Vol. II.—**Writings.** With Illustrations. 8vo, cloth, 21*s.* net.

SECOND EDITION.

The King's English. Crown 8vo, cloth, 5*s.* net.

The Oxford Treasury of English Literature.

BY G. E. HADOW and W. H. HADOW. Crown 8vo, cloth, 3*s.* 6*d.*

Vol. I.—Old English to Jacobean.

Vol. II. will contain the History of the English Drama to the Jacobean Age.

Vol. III. will take up the record at the time of Milton' and will continue it to that of Tennyson and Browning.

The Poetical Works of John Keats.

Edited with an Introduction and Textual Notes by H. BUXTON FORMAN. With Five Illustrations. 8vo, cloth, 7*s.* 6*d.* net.

Goldsmith's Complete Poems.

Edited, with Introduction, Notes, and Appendices, by AUSTIN DOBSON, with numerous Illustrations. Crown octavo, large type, from 2*s.*; on Oxford India paper, from 5*s.* With numerous Illustrations.

The World's Classics.

One hundred Volumes now ready.

NEW BINDINGS. SUITABLE FOR PRIZES.

Half calf, marbled edges, 4*s.* net; whole calf, marbled edges, 5*s.* 6*d.* net; tree calf, marbled edges, 5*s.* 6*d.* net.

Prospectuses of the above, giving full details, post free on application.

SECOND EDITION, REVISED, THIRD IMPRESSION.

Author and Printer.

A Guide to Authors, Editors, Printers, Correctors of the Press, Compositors, and Typists. With full List of Abbreviations. An attempt to Codify the best Typographical Practices of the Present Day. By F. HOWARD COLLINS, with the assistance of many Authors, Editors, Printers, and Correctors of the Press. Crown 8vo, cloth, 5*s.* net; leather back and corners, 6*s.* 6*d.* net.

G. B. S. in *The Author*—"Mr. Howard Collins has certainly done this job extraordinarily well."

LONDON:

HENRY FROWDE, Oxford University Press, Amen Corner, E.C.

Digitized by Google

Printed by BRADBURY, AGNEW, & CO. LD., and Published by them for THE SOCIETY OF AUTHORS (INCORPORATED),

The Author.

(*The Organ of the Incorporated Society of Authors. Monthly.*)

VOL. XVII.—No. 5. FEBRUARY 1, 1907. [PRICE SIXPENCE.

CONTENTS.

	PAGE
Notices	109, 124
Committee Notes	110
Books published by Members of the Society	111
Literary, Dramatic and Musical Notes	112
Paris Notes	114
Spanish Notes	116
Foster Fraser v. Dumoulins	117
A Magazine's Life History	118
Literary MSS.	119
An Insidious Agreement	120
Magazine Contents	122
Warnings to the Producers of Books	123
Warnings to Dramatic Authors	123
Warnings to Musical Composers	123
How to Use the Society	124
To Musical Composers	124
The Reading Branch	124
Legal and General Life Assurance Society	124
General Notes	125
Australia	126
The American Market	126
The Vice of Complete Editions	128
Writers and Proprietors	130
Stodgy Fiction	132
The Literary Year Book, 1907—*Second Notice.*	133
"Musical Reminiscences"	134
Correspondence	135

PUBLICATIONS OF THE SOCIETY.

1. **The Annual Report for the current year.** 1*s.*
2. **The Author.** Published ten months in the year (August and September omitted), devoted especially to the protection and maintenance of Literary, Dramatic, and Musical Property. Issued to all Members gratis. Price to non-members, 6*d.*, or 5*s.* 6*d.* per annum, post free. Back numbers from 1892, at 10*s.* 6*d.* per vol.
3. **Literature and the Pension List.** By W. MORRIS COLLES, Barrister-at-Law. 3*s.*
4. **The History of the Société des Gens de Lettres.** By S. SQUIRE SPRIGGE. 1*s.*
5. **The Cost of Production.** (Out of print.)
6. **The Various Methods of Publication.** By S. SQUIRE SPRIGGE. In this work, compiled from the papers in the Society's offices, the various forms of agreements proposed by Publishers to Authors are examined, and their meaning carefully explained, with an account of the various kinds of fraud which have been made possible by the different clauses in their agreements. 3*s.*

   Addenda to the Above. By G. HERBERT THRING. Being additional facts collected at the office of the Society since the publication of the "Methods." With comments and advice. 2*s.*
7. **Copyright Law Reform.** An Exposition of Lord Monkswell's Copyright Bill of 1890. With Extracts from the Report of the Commission of 1878, the Berne Convention, and the American Copyright Bill. By J. M. LELY. 1*s.* 6*d.*
8. **The Society of Authors.** A Record of its Action from its Foundation. By WALTER BESANT (Chairman of Committee, 1888—1892). 1*s.*
9. **The Contract of Publication in Germany, Austria, Hungary, and Switzerland.** By ERNST LUNGE, J.U.D. 2*s.* 6*d.*
10. **Forms of Agreement issued by the Publishers' Association; with Comments.** By G. HERBERT THRING, and Illustrative Examples by Sir WALTER BESANT. 2nd Edition. 3*s.*
11. **Periodicals and their Contributors.** Giving the Terms on which the different Magazines and Periodicals deal with MSS. and Contributions. 6*d.*
12. **Society of Authors.** List of Members. Published October, 1902, price 6*d.* Supplemental List to July, 1903, price 2*d.*, on sale to Members and Associates only.

[*All prices net. Apply to the Secretary, 39, Old Queen Street, Storey's Gate, S.W.*]

Digitized by Google

money value can be easily worked out at the current price of the market :—

	£	s.	d.
Consols 2½ %	£1000	0	0
Local Loans	500	0	0
Victorian Government 3 % Consolidated Inscribed Stock	291	19	11
War Loan	201	9	3
London and North Western 3 % Debenture Stock	250	0	0
Egyptian Government Irrigation Trust 4 % Certificates	200	0	0
Cape of Good Hope 3½% Inscribed Stock	200	0	0
Glasgow and South Western Railway 4% Preference Stock	228	0	0
Total	£2,871	9	2

Subscriptions, 1906.

	£	s.	d.
July , Brend, C. Cunninghame	0	5	0
Oct. 4, Weaver, Mrs. Baillie	0	10	0
Oct. 5, Marchant, James	0	10	0
Oct. 15, Coleburn, Miss Maud	0	5	0
Oct. 31, Rhys, Ernest	0	5	0
Nov. 17, Dass, B. K.	0	5	0
Nov. 20, Smith, Bertram	0	10	6
Dec. 4, Shaw, Mrs. Bernard	1	1	0

Donations, 1906.

	£	s.	d.
July 4, Hankin, St. John	1	1	0
July 14, Nisbet, Dr. J.	1	1	0
Sept. 17, Tuite, Hugh	0	10	0
Oct. 1, Tweedie, Mrs. Alec, collected for Mrs. J. H. Riddell Fund	300	0	0
Oct. 4, Drake, Maurice	0	10	6
Dec. 13, Hardie, R.	0	5	0
Dec. 28, Egbert, Henry	0	5	0
1907.			
Jan. 1, White, Mrs. Carolin	0	5	0
Jan. 10, Sherwood, Mrs.	0	10	6
Jan. 16, Drake, Maurice	0	10	6
Jan. 16, Roe, Mrs. Harcourt	0	10	0
Jan. 16, Alsing, Mrs.	0	5	6
Jan. 15, Sheppard, A. T.	0	10	6

COMMITTEE NOTES.

THE first meeting of the Managing Committee of the society in 1907 was held at 39, Old Queen Street, on Monday, the 14th ult.

After the minutes had been read and approved, twenty new members and associates were elected—a fair number for the commencement of the year. Mr. Douglas Freshfield and Mr. Francis Storr were re-elected to the committee. The committee regret that Mr. Grundy has resigned his position on the committee, as he gave his constant and untiring attention to the society's work for a period of six years. His wide knowledge of theatrical agreements and dramatic law has always been useful to the committee and to the members of the society in general.

The Right Hon. A. J. Balfour was elected to the council, and has done the society the honour of accepting his election.

The first case before the committee was the question of the payment of one of the members' costs which had been incurred in a dispute with an American agency. After some discussion, the committee decided to undertake the payment of the charges.

At this period of the year the report of the Managing Committee for the past year has to be settled, and the committee empowered Sir Henry Bergne, Mr. Douglas Freshfield, and Mr. A. Hope Hawkins as a sub-committee to settle it. The date of the general meeting has been fixed, subject to final arrangements, either for Wednesday, March 20th, or Friday, March 22nd. Formal notice of the meeting, together with the draft report, will be circulated to all the members in due course.

It was decided to advertise the society in one or two musical papers, in order to obtain, if possible, an accession of musical members. The committee have found that musical agreements are as a general rule much harder on musical composers than literary agreements are on authors.

The rough draft of the accounts for the past year was laid before the committee for their consideration. This will, of course, be circulated, when completed, with the report, prior to the general meeting.

Cases.

THERE have been eight cases in the secretary's hands since the last statement published in *The Author*.

Four referred to the payment of money, and the secretary has been successful in obtaining cheques in three of these cases; the fourth is still in the course of negotiation. Two demands for accounts arose; in one of these the accounts were rendered and delivered to the member. In the other, the publisher has agreed to forward the accounts, made up to the end of last year, as soon as they have been audited.

There were two demands for lost MSS. In one

Digitized by Google

of these, the MS. has been returned by the editor, and forwarded to the author. The other case has only just come into the secretary's hands.

There are two cases still open from those published in the January number of *The Author*. They both refer to questions of accounts, and the publishers are waiting till their accounts have been audited up to the end of last year, when the statements will be forwarded to the secretary.

JANUARY ELECTIONS.

Carpenter, Albert Loombe	Church Lane, King's Lynn.
Cooper-Baker, Mrs. ("Battrix.")	7, Adam Street, Adelphi, W.C.
Cowley, Miss Jessie MacRae	
Curtis, Harper	c/o Henry Curtis, F.R.C.S., 58, Harley Street, W.
Dyke, Miss Elizabeth	78, Battersea Bridge Road, S.W.
Erskine, Mrs. Steuart	22, Stanford Road, Kensington Court, W.
Forster, E. M.	Harnham, Monument Green, Weybridge.
L'Estrange, C. J.	Delamere, Hendon, N.W.
Lyon, Robert	27, Craven Street, Charing Cross, W.C.
Maude, Col. E.	Riversdale, Surrey Road, Bournemouth, W.
Nelson, Joseph	110, Barry Road, East Dulwich, S.E.
Nevill, Ralph ("Pravada.")	
Rew, Miss Jessie	Sannacott, North Molton, N. Devon.
Stewart, J. S.	5, Moorside Lane, Bradford Moor, Bradford.
Sainsbury, A.	25, Alden Road, Mortlake.
Scholes, T. E. Samuel	54, Mornington Road, N.W.
Swanwick, H. M.	Annandale, Knutsford, Cheshire.
Vizzari, Leopold de S.	32, Molo Pietá, Malta.
Waggett, E. B.	45, Upper Brook Street, W.

BOOKS PUBLISHED BY MEMBERS OF THE SOCIETY.

(In the following list we do not propose to give more than the titles, prices, publishers, etc., of the books enumerated, with, in special cases, such particulars as may serve to explain the scope and purpose of the work. Members are requested to forward information which will enable the Editor to supply particulars.)

ART.

OXFORD. By H. J. L. MASSÉ. 6½ × 4¾. 112 pp. Siegle. 1*s*. 6*d*. n.

TITIAN. By HOPE REA. 6¼ × 4¼. 55 pp. Bell. 1*s*. n.

BIOGRAPHY.

PYTHAGORAS AND THE DELPHIC MYSTERIES. By EDOUARD SCHURÉ. Translated by F. ROTHWELL. 7¾ × 5¼. 180 pp. Wellby. 2*s*. n.

SIR ROBERT PEEL. By JUSTIN MCCARTHY. 7½ × 5¼. 194 pp. Fourth Edition.

THE PRIME MINISTERS OF ENGLAND. Dent. 2*s*. 6*d*. n.

BOOKS FOR THE YOUNG.

QUEEN SILVER-BELL. 93 pp. RACKETTY-PACKETTY HOUSE. By FRANCES HODGSON BURNETT. 6½ × 5. Warne. 1*s*. 6*d*. n. each.

DRAMA.

PRUNELLA; OR, LOVE IN A DUTCH GARDEN. By LAURENCE HOUSMAN and H. GRANVILLE BARKER. 8 × 6½ 89 pp. Bullen. 3*s*. 6*d*. n.

EDUCATIONAL.

EDUCATION AND NATIONAL PROGRESS ESSAYS AND ADDRESSES, 1870—1905. By SIR NORMAN LOCKYER. With an Introduction by the RIGHT HON. R. B. HALDANE. 9¼ × 6. 269 pp. Macmillan. 5*s*. n.

THE STORY OF ROBINSON CRUSOE IN LATIN. Adapted by G. F. GOFFEAUX. Edited, amended and rearranged by P. A. BARNETT. 7½ × 5. 117 pp. Longmans. 2*s*.

LECTURES FRANÇAISES. Books I. and II. Arranged, and in part written, by JETTA S. WOLFF. 7¼ × 5. 135 and 152 pp. Arnold. 1*s*. 3*d*. and 1*s*. 6*d*.

FICTION.

IZELLE OF THE DUNES. By C. GUISE MITFORD. 7¾ × 5¼. 355 pp. J. Long. 6*s*.

THE OFFENDERS. By J. E. CARTER. 421 pp. Drane. 6*s*.

THE THIRTY-THOUSAND DOLLAR BEQUEST, AND OTHER STORIES. By MARK TWAIN. 8 × 5½. 522 pp Harper. 6*s*.

A SECRET PASSAGE; OR, THE PEARL NECKLACE. By JAMES WORKMAN. Gall & Inglis.

THE AMATEUR EMIGRANTS. By THOMAS COBB. 7¾ × 5. 302 pp. Alston Rivers. 6*s*.

THE MISTRESS OF AYDON. By R. H. FORSTER. 7¾ × 5. 314 pp. J. Long. 6*s*.

ISRAEL RANK. By ROY HORNIMAN. 7½ × 5. 408 pp. Chatto & Windus. 2*s*. 6*d*.

THE FOOTSTOOL OF THE VIRTUES. By L. A. TALBOT. 7¼ × 5. 296 pp. Sisleys. 6*s*.

LIFE'S SHOP WINDOW. By VICTORIA CROSS. 7¾ × 5. 258 pp. Werner Laurie. 6*s*.

THE LAST MIRACLE. By M. P. SHIEL. 7½ × 5. 320 pp. Werner Laurie. 6*s*.

Digitized by Google

HISTORY.

NOTES ON THE HISTORY OF THE REVELS OFFICE UNDER THE TUDORS. By E. K. CHAMBERS. 9 × 5¾. 80 pp. Bullen. 3*s.* 6*d.* n.

SELECT STATUTES AND OTHER CONSTITUTIONAL DOCUMENTS. Illustrative of the reigns of Elizabeth and James I. Edited by G. W. PROTHERO. 3rd Edition (with additions). 7¾ × 5¼. 490 pp. Oxford: Clarendon Press. London: Frowde. 10*s.* 6*d.*

JUVENILE LITERATURE.

THE HERO OF GARSIDE SCHOOL. Illustrated. By J. HARWOOD PANTING. 8 × 5¼. 350 pp. Warne. 3*s.* 6*d.*

LITERARY.

THE THREAD OF GOLD. By A. C. BENSON. 2nd Edition. 8 × 5¾. 298 pp. Murray. 8*s.* n.

POETRY.

LYRICS WITHOUT MUSIC. By CLIFTON BINGHAM. 7½ × 5. 160 pp. Bristol: Arrowsmith. 2*s.* 6*d.* n.

THE NEW CRUSADE. By ARTHUR GOLDSMITH SPARROW. 7½ × 5. 136 pp. Sonnenschein. 2*s.* 6*d.* n.

THE DAWN IN BRITAIN. By C. M. DOUGHTY. Vols. V. and VI. 7½ × 5. Two volumes. 252 and 249 pp. Duckworth. 9*s.* n.

POLITICAL.

THE DOOM OF WESTERN CIVILISATION. By JAMES STANLEY LITTLE. W. H. & L. Collingridge. 1*s.* n.

REPRINTS.

THE WORKS OF ROBERT LOUIS STEVENSON. Vols. V. to VIII. With Bibliographical Notes. By EDMUND GOSSE. 9 × 6. 366, 418, 425, and 398 pp. Cassell.

THE WORKS OF HENRIK IBSEN. Vol. VI. THE LEAGUE OF YOUTH and PILLARS OF SOCIETY. 409 pp. Vol. VII. A DOLL'S HOUSE, GHOSTS. 295 pp. With Introductions by WILLIAM ARCHER. 7¾ × 5¼. Heinemann. 4*s.* each.

THEOLOGY.

THE LARESOL REVIEW. Vol. I., No. 1. November, 1906. Edited by E. NEWLAND SMITH. 10 × 6¾. 32 pp. Ballantyne. 7*d.*

THE TRUTH OF CHRISTIANITY. 6th Edition. By LIEUT.-COL. W. H. TURTON. Wells, Gardner. 2*s.* 6*d.* n.

THE ZODIA; OR, THE CHERUBIM IN THE BIBLE AND THE CHERUBIM IN THE SKY. By E. M. SMITH. 9 × 6. 376 pp. Stock. 6*s.*

THE RESTITUTION OF ALL THINGS. By S. BARING-GOULD. 7½ × 5. 181 pp. Skeffington. 3*s.* 6*d.*

FRIENDS AND FELLOW LABOURERS OF ST. PAUL: SOME CHARACTER STUDIES. By ANTHONY DEANE. 6¾ × 4¼. 107 pp. Wells, Gardner. 1*s.* 6*d.*

LIFE'S MYSTICAL LINKS. By A. C. MACLAREN. Collected and arranged by RACHEL CHALLICE. 7 × 5. Simpkin Marshall. 3*s.* 6*d.*

THE OLD COVENANT, COMMONLY CALLED THE OLD TESTAMENT. Translated from the Septuagint by CHARLES THOMSON. A New Edition. By S. F. PELLS. Two volumes. 8¾ × 5¾. Hove: Published by the Editor.

A NEW WAY IN APOLOGETIC, with an Appendix on Dr. Fairbairn's Philosophy. By HAKLUYT EGERTON. 56 pp. Mowbray & Co., Oxford. 1*s.* n.

TRAVEL.

THE TOURISTS' INDIA. By E. A. REYNOLDS BALL. 8 × 5¼. 355 pp. Sonnenschein. 10*s.* 6*d.*

LITERARY, DRAMATIC, AND MUSICAL NOTES.

THE Editor desires to thank those members of the Society who, in response to the request contained in the last number, have been so kind as to forward to the office copies of the November issue.

"The Doom of Western Civilization," by James Stanley Little, was published last month by Messrs. W. H. and L. Collingridge. The work contains chapters on "National Service," which the author considers a duty and a necessity; "The United States of Britain," "South Africa," "What is Art?" "The Gospel of the Higher Love," etc. It is published at the price of one shilling nett.

Mr. Arthur Dillon is engaged on a volume in which, for the present, he leaves the dramatic form of narrative verse.

Mr. Horace Wyndham, author of "Audrey the Actress," has completed another story of stage life, which was published at the end of January by Messrs. Grant Richards. It is entitled "The Flare of the Footlights," and describes the mysterious region that lies "behind the scenes." Many of the incidents centre round the career of a leading lady, and a strong love interest is woven into the narrative. The book is not written from the idealistic, but from the realistic, point of view. The author, however, would like it to be distinctly understood that "The Flare of the Footlights" is *not* a "Stage Jungle," and also that it contains "no portraits."

"The Science of Dry Fly Fishing," by Mr. Fred G. Shaw, F.G.S., published by Messrs. Bradbury, Agnew & Co., is designed to impart in simple language the art of casting and fishing. The author appeals especially to those who, anxious to learn, may yet regard this accomplishment as difficult to acquire, without the expenditure of much time and money. The book contains some five-and-twenty plates, many of which illustrate the author's method.

Messrs. Longmans, Green & Co. announce the publication of the third and concluding volume of Mr. J. G. Millais's work on "The Mammals of Great Britain and Ireland." This volume contains the completion of the Rodentia, with the Hares and the Rabbit, the Cervidæ (the Deer family), the Bovidæ (the Oxen), and the Cetacea (Whales). The three volumes are published at the price of £18 18*s.* nett.

The same publishers are also issuing a volume by the late C. J. Cornish under the title of "Animal Artisans, and Other Studies of Birds and

Digitized by Google

Beasts." The book contains a prefatory memoir by the writer's widow.

"Thoughts" is the title given to a volume of Poems by Miss L. M. Snow. Most of the verses refer to Nature and kindred subjects, but other matters, such as "The King's Illness," "A Lifeboat Disaster," etc., are treated by the writer. Copies of the book, which is published at 2*s.*, may be obtained from the author at Westbury Lodge, Fareham, Hants.

Sir Henry Joly de Lobiniere, K.C.M.G., has translated from the French the Thanksgiving Sermon for the Victory of Great Britain at the Battle of the Nile, preached in the Cathedral at Quebec on January 10th, 1799, by Monsiegneur Plessis, Curé of Quebec. Copies of the Sermon, as translated, may be obtained from H. Sotheran & Co., 140, Strand, W.C., or from Miss Petry, 18, Rue St. Denis, Quebec.

Messrs. Wells, Gardner & Co. have recently published, at the price of 2*s.* 6*d.*, the sixth edition, carefully revised throughout, of Lieut.-Col. W. H. Turton's work, "The Truth of Christianity."

Mr. W. Percival Westell, author of "A Year with Nature," "British Bird Life," and other works dealing with Natural History, has just issued two new books, one through the Religious Tract Society, and the other through Messrs. Blackie & Son, Limited, of Dublin and Belfast. The title of the volume published by the Religious Tract Society is "Every Boy's Book of Natural History." It contains over sixty plates from photographs, and an introduction by Lord Avebury. The author's aim has been to employ such language as will be easily understood by his readers, at the same time preserving the scientific accuracy of the work. "A Nature-Knowledge Diary" is the name given to the volume published by Messrs. Blackie & Son. The Diary consists of a Monthly Weather Chart, with carefully tabulated columns for notes on the barometer, thermometer, rainfall, direction and velocity of wind, locality, soil, etc., seaweed, entomology, trees, and hedges.

A book entitled "The Finger Post," issued at the modest price of 1*s.* 6*d.*, by the Central Bureau for the employment of women, lies before us. It is a guide to the professions and occupations open to educated women. Each chapter is written by a lady who has had experience of the profession or occupation with which she deals, and is therefore an authoritative statement. It is curious, on looking at the portion of the book dealing with Arts and Crafts, to find no reference to the Literary Life, pure and simple, although The Art of Book Illustration, Black and White Drawing, and Journalism are included. There must be many women in England who are actually living by this work, and many more who make comfortable pin-money out of it. The occupations most closely allied with books and literature are indexing, library and research work, teaching in its varied branches, journalism, book illustration, the stage, librarians' and secretarial work. The chapter dealing with Black and White work is written by Marian Thomson, Fashion Drawing by Jane S. Templar, Journalism by Thekla Bowser, and the Stage by Fanny Brough. Some of the younger members of the society may be interested in the study of this book. When women are entering into competition with men in nearly every branch of work, a guide-book of this kind must be eminently useful.

In his new novel, "Temptation," published last month by Messrs. Methuen & Co., Mr. Richard Bagot has gone to Italy once more for his scenes and his characters, this time to mediæval Italy.

Mrs. Baillie Reynolds' new novel, entiled "A Dull Girl's Destiny", is a work of temperament, and concerns the life of the modern man and woman in London, and aims at showing the ultimate drift of one or two tendencies of the present day. Messrs. Hutchinson & Co. are the publishers.

Major - General Baden - Powell's new work, "Sketches in Mafeking and East Africa," published by Messrs. Smith, Elder & Co. at £1 1*s.* nett, is an informal record, profusely illustrated from a fertile sketch-book, of the General's recent journey to South and Central Africa with the Duke of Connaught. Not only does it depict Mafeking as it was and as it is, but also more remote places, such as Cecil Rhodes's grave, the Falls of the Zambesi, and the banks of the Victoria Nyanza.

"Devotional Aspirations," by Miss Effie Johnson, is a work published by Messrs. Samuel Bagster & Sons. It contains fifty short aspirations of a religious and devotional character. Among the subjects of the prayers may be mentioned the following :—"Against Mercenaries"; "For Truthfulness"; "To God Perfect"; For High Purposes"; "For Civil Progress," etc.

"The Matrimonial Lottery," by Miss O'Conor Eccles, has just been produced in the Tauchnitz Edition. Selections from this book and from "The Rejuvenation of Miss Lemaphore," by the same author, are included in a volume of humorous prose and verse for reading and recitation, by A. M. Griffiths Jones, to be published shortly by Messrs. Ledley & Co., Limited.

Miss Mary Salter, in her Papers on Geology, Archæology, etc., published by Headley Bros., 14, Bishopsgate Street Without, E.C., includes chapters on "The Hittite Inscriptions," "The Formation of the Moon," "The Formation of the Magnesian Limestone."

"The Zodia; or, The Cherubim in the Bible and The Cherubim in the Sky," by E. M. Smith, is

Digitized by Google

a work published by Mr. Elliot Stock. It is a collection from many sources of the coincidences of the Zodiac with Scripture, and an attempt to show thereby that the plan of the Zodiac corresponds remarkably and definitely to types given in Scripture of the Church.

The January issue of the *Lady's Field* contains an article entitled "The Gentle Art of Luging," written by Mrs. Maude C. Knight, and illustrated by five photographs by Mrs. Aubrey Le Blond.

A story of the Commonwealth period, by Mr. James Workman, which appeared as a serial in *Chambers's Journal*, dealing with a plot for the assassination of Oliver Cromwell, has now been published in book form by Messrs. Gall & Inglis, under the title of "A Secret Passage; or, The Pearl Necklace."

The publication of "Occasional Papers of a Military Correspondent," by Major F. C. Ormsby Johnson, to which we referred in a recent issue, has been delayed owing to the writer's inability to correct the proofs on account of illness. We understand, however, that the volume, published by the *Western Morning News*, will be out immediately.

We have received Messrs. Brown, Langham & Co.'s early Spring list, from which we take the following particulars relative to the works of certain of our members which they are publishing:—Mr. E. H. Lacon Watson is represented by "The Barony of Brendon," a novel which describes the courtship and married life of a pair who seem to the world curiously ill-assorted, but contrive, nevertheless, to steer at the end into calm and happiness. "One or Two," by Theo. Douglas, is a novel dealing with a spiritualistic subject, but with a distinct human interest. The price of these books is 6*s.* each. Outside fiction, Messrs. Brown, Langham & Co. have in preparation, "Hindustan Under Free Lances," in which Mr. H. G. Keene, C.I.E., gives details of the careers of some half-dozen of those adventurers who made the British Conquest of India possible. Among the personages dealt with in the work are General Perron, Colonel George William Hessing, Colonel Skinner, General G. Thomas, and William de Boigne. The book, dedicated, by permission, to Lord Roberts, accompanied by many illustrations and a map, will be published at the price of 12*s.* 6*d.* nett.

Messrs. Archibald Constable announce the publication of "The Kingdom of Man," a new work from the pen of Prof. E. Ray Lankester. The first chapter sketches the origin and progress of man and his resistance to the natural law of extermination and survival. The second describes the advancement of science in the past quarter of a century, and the third describes in detail a case —sleeping sickness—in which man has brought disease and death on to his own head.

"A Northern Romance," a new and original play in four acts, by Miss Cicely Wroughton, will be produced at the Comedy Theatre, on Tuesday, the 5th inst. Tickets for the performance, the proceeds of which will be given to the Westminster Hospital, may be obtained at the Box Office of the theatre and of the usual agents.

"Robin Hood," written by Miss Gladys Davidson, with music by Mr. Stephen H. Philpot, is a new musical pastoral play, published by Messrs. Egerton & Co., of 115, Strand, W.C. The play is in two acts, with an original plot, introducing the various characters usually associated with "Robin Hood." Miss Davidson has also issued recently, through Messrs. Blackie & Sons, Ltd., Glasgow, at the prices of 2*s.* 6*d.* and 3*s.* 6*d.*, "Stories from the Arabian Nights." The stories are told very simply indeed for young children, and the format of the book is large and attractive.

PARIS NOTES.

THE two great events of the month in the literary world here have been the commencement of the series of lectures by Jules Lemaître on Jean-Jacques Rousseau and the reception at the Academy of Maurice Barrès.

In M. Lemaître's first lecture he spoke of the first six books of the "Confessions," analysing with absolute impartiality the character and psychology of the man who has had such immense influence on the destinies of those who came after him.

The Academy reception of January 17th was one of the most brilliant of these functions. According to the custom of the Academy, Maurice Barrès made a very long speech in praise of his predecessor, José-Maria de Heredia, the illustrious poet whose *fauteuil* he has been elected to occupy. With his customary precision and thoroughness, Maurice Barrès acquitted himself admirably of his task, and M. de Vogüé then in another long speech gave a brief analysis of the works of Barrès, and welcomed the new Academician in the name of the forty "Immortals." M. de Vogüé spoke more particularly of the "Déracinés" of "Leurs Figures," and above all recommended all his hearers to read and read again "Amitiés françaises."

"L'Absente, Le Vainqueur de la Mer," by Léon Berthaut, is essentially a *roman honnête*, but at the same time an excellent novel. It closes the series of books written with the intention of giving to the public some idea of the life of seafaring-men. In "Fantôme de Terre-Neuve" the author pleaded the cause of the fishermen,

Digitized by Google

and was awarded an Academy prize. In "Pilote No. 10" we had a story of great courage, whilst in "L'Absente" we have the life story of a captain on land and sea. The book is dedicated to the memory of Commandant Basroger, through whose heroic conduct the lives of more than five hundred persons were saved at sea, and a similar episode occurs in this novel when Captain Tranchemer rescues the passengers of two boats and is received in New York Harbour as the hero of the day. Captain Tranchemer is a man with a stern sense of duty, and the story of his private life, side by side with the inevitable hardships and sacrifices of his official post, is extremely pathetic. L'Absente is the woman he has loved from his very boyhood. Her image is with him everywhere and her influence felt from one end of the world to the other. The whole book is distinctly fascinating, and though intensely sad, there is nothing morbid or unwholesome in it from the first line to the last. The various characters introduced are congenial; there is no seeking for effect: it is merely a story, simply told, of men and women such as we meet every day, men and women who are living quiet but heroic lives. It is only when we have such lives depicted in a novel that we see the heroism and realize what strength lies under the apparent simplicity.

"1870,—Feuilles de route" is the title of M. Paul Deroulède's new book. It is dedicated to his two friends, the one living and the other dead, Edouard Detaille and Alphonse de Neuville. The volume consists of the author's souvenirs of his early life and his impressions as a soldier.

"Les Années romantiques" is the title of the volume of letters of Berlioz published by Julien Tiersot. These letters begin with the first one from the young composer to the publishers, Janet et Cotelle, in 1819. Berlioz was born in 1803, so that he was then fifteen years old.

"Impur" by Sémène Tremlak, is a curious story, the scene of which is laid among the peasants of Russia. "The Impure" is the name given by them to the evil spirit which they imagine as wandering about in search of prey. The manners and customs of the people are faithfully depicted, and there is a tragic story running through the whole novel.

"La Juive," by Enacryos, is a powerful story showing the force of atavism. The Jewess of the story is in love with a Christian whom she adores, but her innate race hatred makes her sacrifice all happiness and separate from the man she marries.

"L'Eternelle Attente," by M. Fernand Médine, is a novel treating of military life. One realizes something of what war means to officers who are ever waiting for a chance of distinguishing themselves in their career. The author shows us the patient, conscientious work accomplished by men who are waiting day after day for a storm that will perhaps never burst during their lifetime. The theme might serve for militarists and anti-militarists.

Among new books are: "Vies encloses," by M. Georges Denoinville; "Jean sans Terre," by M. Raoul Gaubert.

"Lettres de Charles Baudelaire," 1841–1866. Among the persons to whom these letters are addressed are Sainte-Beuve, Flaubert, Barbey d'Aurevilly, Judith Gautier, Arsène Houssaye, etc.

"Rambouillet, la Ville, le Château, ses Hôtes de 1768 à 1906," an illustrated volume of twelve hundred years' history of this town.

"L'Eglise de France sous la troisième Republique" (1870–1878), by M. Lecanuet. This is the first volume of an important work. It treats of the causes and beginning of the present struggle between Church and State.

"Eugène Carrière (l'Homme et sa Pensée, l'artiste et son œuvre," by Charles Morice.

"La Vie heureuse," the magazine published by Messrs. Hachette, gives annually a prize of five thousand francs to the author of the volume judged to be the best by a jury of women, among whom are Mmes. Blanc Bentzon, Alphonse Daudet, Dieulafoy, Daniel Lesueur, Judith Gautier, Macelle Tinayre, Severine, and the Comtesse de Noailles. Mlle. Corthis has just received this prize for her volume of poems "Gemmes et moires." Mlle. Corthis had never published any previous volume. She is now writing a novel, and will soon publish a second collection of poems.

The Goncourt Academy prize of five thousand francs has been awarded to MM. Jerôme and Jean Tharaud, authors of "Dingley l'illustre écrivain." This book is no doubt a *roman à clé*, and the key might be found among our English authors.

M. François Charmes has been appointed directeur of the *Revue des Deux Mondes* in the place of M. Brunetière.

Mme. Sarah Bernhardt has been invited to accept the cross of the Legion of Honour in her quality of directress of her theatre, but she has refused it.

"I will not accept the cross for anything but the art to which I have devoted my whole life and energy," was her reply to M. Briand. There has been no precedent of giving the cross to a dramatic artiste unless the artiste, like Mme. Bartet, is entitled to it by her quality of "professor."

Guy de Maupassant refused the red ribbon of the Legion of Honour. This was about to be offered to him after the publication of "Bel Ami," "Mont Oriol," and many of his short stories. A

Digitized by Google

friend brought him the news of the intentions of the Government, and the author replied: "Tell the Minister that I am much obliged and glad that he likes my books, but as a mark of his esteem it will be quite enough for me that he should buy them!"

In spite of the immense success of "Julius Cæsar" at the Odéon, M. Antoine has been obliged to change the bill in order to put on some of the plays which have been waiting for some months.

Mme. Sarah Bernhardt is also giving a new piece in the place of "Vierge d'Avila."

"Le Voleur" has had great success at the Renaissance, and "Miquette et sa Mère" at the Variétés will in a few days have reached its hundredth representation.

ALYS HALLARD.

"L'Absente, Le Vainqueur de la Mer" (Flammarion).
"Les Années romantiques" (Calmann Lévy).
"Impur" (Calmann Lévy).
"La Juive" (Ollendorff).
"L'Eternelle Attente" (Fontemoing).
"Lettres de Charles Baudelaire" (Mercure de France).

SPANISH NOTES.

IF Spain seems rich in literature from the reports which reach England of the constant flow of new works, the great strides made in letters are naturally more striking when noted from within the Spanish capital, where I am now engaged on some matters of literary interest.

To commence with works of a poetic nature, Don Carlos Arturo Torres has just published his *obra poetica*, a volume divided into five parts, styled respectively, "Various Poems," "In the Arena," "Philosophical Poems," "Sunset Poems," and "Symbolical Poems."

Don Enrique de la Vega is making his mark as a writer skilled in versifying, and the daily press sometimes gives specimens of his art. He is the son of Don Ricardo de la Vega, who made his mark as a writer of light comedy.

The Lara Theatre is now attracting large audiences by the performance of Benvente's new play called "El Amor Asusta" (Love hurts), and the cynical piece by the same author called "Comida de las fieras" (Food for wild beasts), is a striking picture of the way rich people are rushed at by those who wish to make use of them.

The representation of Maeterlinck's "Monna Vanna" in The Teatro Español has been enthusiastically received by those who can appreciate the lofty idea of the author, and who can thus see beyond the sensational side of the work.

Don Joaquin Ruiz Jimenez, a deputy of the Cortès, has just published a book entitled, "Trabajos Varios" (Various works), and the volume forms an interesting collection of municipal and parliamentary notes treating of such important matters as infant mortality, the work problem, the sanitation of Madrid, the question of the water, &c.

Don Francisco Rivas Moreno has met a great international need in publishing Vol. III. of the library of "Co-operation," for, true to its title of "Agricultural Co-operation in other Lands," it gives a detailed and interesting account of the position of the various agricultural societies and companies in every country.

Señora doña Rosa Cabrera y Iborra has now in the press her translation of "The Tale of Two Cities," by Charles Dickens, as the enterprising publisher, Callejas, is anxious to satisfy his countrymen's desire to become better acquainted with English classics; and as Señora Iborra is a good English scholar, she can enter into the spirit of the language.

Two books published this week have particular interest for different sections of society in Spain. The one called "Por Europa," by Carmen Burgos de Segui, gives her Spanish sisters a fair picture of the systems of education which she has been studying in other lands as the deputy of the Minister of Education in Madrid. The other work, which appeared the same day, is by Nakens, who, as we know, is still imprisoned for having abetted the escape of the anarchist Moral after the bomb outrage on the day of the Royal wedding, and it is entitled, "Muestras de mi Stilo" (Specimens of my style).

Angel Cabrera Latorre is doing excellent work as the editor of the capital scientific weekly periodical entitled, "Abrededor del Mundo" (All over the world), for it, indeed, gathers into its pages excellent scientific information on all subjects from all parts of the world; and those interested in biological, zoological, astronomical reports, and the more fantastic spheres of speculation, such as telepathy, etc., find here the latest thoughts of the best respective authorities.

It is interesting to find oneself again in touch with the leading Spanish ladies whose initiatives are giving such impetus to the progress of women in Spain. Señora Pardo Bazan, who was cited by Martin Hume as one of the best writers of Spain in his recent lecture to the Spanish circle of the Lyceum Club, and whose work, "Pepita Jiminez," is one of the classics of her country, is announced as the distinguished giver at the Athenæum of Madrid of three lectures on Zorrilla, Valera, and Balart; and this in her capacity of President of

Digitized by Google

the section. The Marquesa de Ayerbe has kindly shown me the school for girls of the middle, which she has inaugurated in conjunction with the Ibero-American Society; and whilst waiting for a building for the six hundred daily scholars who attend the classes under the best professors, the Marchioness has put all the top part of her palatial abode to the service of this educational scheme. Señora doña Concepcion Gimeno de Flaquer continues her work in her husband's "Album Ibero-Americano," the organ of the Spanish-American Society, to which the Committee of Ladies on the Education of Women in Spain owes its birth. She will give a lecture at the Union Ibero-Americano. The author of "Por Europa" is continuing her interesting articles in *El Heraldo de Madrid.*

The poet José M. Carulla is certainly conspicuous for his industry, as he has published forty works in prose, and his Bible in verse consists of seventy-three volumes. It was presented to Pope Pius X. "This represents twenty years' work," said the writer, pointing to the masses of manuscripts. "I published the books of Genesis and Exodus in one volume," said the writer, and the rest must remain unpublished until I am able to produce them."

Jacinto Picon's "Cuentos di Trimpo" (Stories of my time) are very graphic dramatic pictures of Spanish life.

The popular *A. B. C.* has changed its size. Its pages are now as large in form as our *Illustrated London News.* The manager of the paper expresses much pleasure at the appreciation of the periodical expressed in *The Author.*

J. Ramon Melida has just finished an important work called "Cronica de Arte." Its reference to well-known works of art is replete with information. The author notes with a spice of mischievous amusement that the original priceless work by Velasquez, which Americans claim to have in their museum at Boston, is still in the Palacio of the illustrious family of Villahermosa in Madrid.

Many literary Spanish people recognise the patriotism of their compatriot, Lieut.-Colonel Luis de Figuerola Ferretti, whose unfailing zeal in sending news for our Society of their works, adds to the interest in modern Spanish literature, which was expressed by the wreath I had the honour of placing in the name of the Society of English Authors on the statue of Cervantes at the Tercentenary Celebration of last year. The Señora doña Carmen de Figuerola Ferretti's kindness always facilitates my work in Madrid. Señor don Manuel de Figuerola, whose article on "The Cid" is to appear in the *English Illustrated Magazine*, is now engaged in important work at Tangiers in his position as a Secretary of the Spanish Foreign Office.

FOSTER FRASER v. DUMOULINS.

IN 1902 Mr. John Foster Fraser, a member of the Society of Authors, made a journey through the United States of America to obtain material for a book he proposed to write on the industrial conditions existing in that country. On his return he wrote "America at Work," and the book was published by Messrs. Cassell & Co. Messrs. Cassell, with the consent of the author, entered into negotiations for the sale of the translation rights into the French language with M. Dumoulins, a publisher in Paris. The translation of the book appeared in due course, but to the author's astonishment he found incorporated in the translation a chapter which was, in reality, a puff advertisement of the Mutual Life Assurance Company of New York. There was no notification of any kind, either at the beginning of the book or at the head of the added chapter, that it had not been written by the author of the work. As Mr. Foster Fraser had taken especial care in writing the book to make no reference to any particular merchant, tradesman, insurance company, etc., wishing to avoid any chance of a charge of advertising, the insertion of this chapter naturally tended to damage his reputation as a writer. He brought the case before the committee of the Society of Authors, who at once obtained an opinion from the solicitor of the Société des Gens de Lettres as to the author's claim to damages. The solicitor, after careful perusal of the documents placed before him, stated that what in France are called the moral rights of the author had been infringed, and that there was good ground for an action. Accordingly, the committee of the Society authorised him to commence an action in the Paris courts.

Both M. Dumoulins and the Mutual Life Assurance Company of New York were made defendants, as the French lawyer thought it was possible to prove this company liable. The action was conducted through the French courts, and the judgment, delivered towards the end of December, 1906, was a verdict for the plaintiff. The publisher was made to pay 1,000 francs damages, and a further sum of 200 francs in order that the judgment might be printed in a French paper to be chosen by the plaintiff. The Mutual Life Assurance Company was dismissed from the action, for although they had supplied the information on which the added chapter was based, it could not be shown that they were cognisant of the fact that they were transgressing any rights, or were acquainted with the terms of the agreement between M. Dumoulins and Messrs. Cassell & Co.;

Digitized by Google

M. Dumoulins, however, was made to pay their costs.

This must be considered a very satisfactory ending to the first case which has been carried through the French courts. One or two disputes have arisen in Paris and abroad, but, so far, these have always been settled out of court.

A MAGAZINE'S LIFE HISTORY.

THE contributor to second-class magazines has many difficulties and dangers with which he must contend. To such an extent have these increased that it may be of interest and assistance to members of the Society to give their life story.

A magazine may be started in the first instance by an individual with a small capital, who advertises largely for MSS. or obtains them by personal connection. He then proceeds to sink the balance of his capital in advertisements. The magazine is run for a period of five or six months, and many contracts are entered into by the acceptance of the "copy" sent in. The capital of the individual then begins to run short, but he has obtained a marketable commodity by the publication of the magazine for the few months, and by the contracts that he holds with the many contributors. He then looks round for someone with capital who is interested in literary productions, and forms a limited liability company, dealing out shares to the provider of the "necessary" and appointing himself as editor.

By a careful arrangement the liability on the contracts he has entered into is, when possible, transferred to the company, and the magazine proceeds on its precarious journey.

The magazine, run on parsimonious lines, fades away, and in due course the capital of the company runs short. Straightway those who are "in the know" issue debentures securing their own debts, and perhaps obtaining a little more capital to carry on the concern. During the whole of this period the payment to the average author is small; when earned, difficult to obtain; although the editor for the sake of advertisement employs one or two well-known authors on advantageous contracts, the financial side of which the proprietary takes good care to meet. The supply of capital then comes to an end; still there are many contracts which have been entered into by the editor on behalf of the company binding at law, from which the contributors cannot retire.

The crash comes at last. An enraged contributor or printer obtains judgment, issues execution, and is at once met by the representative of the landlord or the receiver of the debenture holders; the latter is often placed in possession, and continues to run the magazine for the benefit of those he represents. From the point of view of the public and the outside contributor, it still appears that the paper is going on a prosperous course. Only those unfortunates who have been trapped are aware of the difficulties of the position. Finally one of them sums up courage, realises at last that the case is hopeless, and throws the company into liquidation. A liquidator is appointed, and in due course the Court orders the compulsory sale of the assets. Then comes the opportunity of the individual who first started the magazine. He obtains a little more capital—perhaps he has a little himself—and purchases the whole assets of the company at a very low figure, continues to keep the magazine on the market under the same name, and is ready once more to run through the cycle of quick changes.

As the company is often registered under an entirely different name to the magazine, it is very nearly impossible for those outside to know the shoals through which it has passed, and a further batch of contributors fall victims.

During all these vicissitudes the editor has obtained a precarious though perhaps an unsatisfactory living. He is a preferential creditor who can also guard himself by his knowledge of the internal affairs of the company. He in most cases does so. He is also a debenture holder.

Though all bankrupt magazines, we are glad to say, are not run on such an iniquitous basis as that put forward, yet the dangers and difficulties in one form or another are constantly occurring, to the detriment of those Members of the Authors' Society who live by their contributions.

Another difficulty arises at times owing to the fact that the original proprietor, who is liable on a great many of the contracts, after his sale to a company or to a new proprietor, suddenly vanishes from the face of the earth. It is impossible to find out his whereabouts or his address when the lawyer's letter has to be sent to him, and it is still more difficult to trace his retreat when it is necessary to serve him with a summons for non-fulfilment of his contracts or for non-payment of his accounts. In order to show that this latter position is no imaginary one, we print the following statement which has come into our hands from one of our members:—

"It seems to me that the time has come to enter a protest (in the strongest terms that the printers of this journal, and the editor's respect for the law of libel, will permit) against the recrudescence of a one time greatly affected form of evading liability on contracts with contributors. The system I allude to is simplicity itself, and consists in the proprietor of a newspaper or magazine selling it to somebody else whenever he gets into financial difficulties, and then calmly repudiating his obligations towards those confiding authors who may have written for him.

Digitized by Google

"Here are one or two illustrative experiences of my own:—

"Some little time ago I was commissioned to write a number of articles for a certain weekly society journal of a decidedly pretentious nature. My arrangement was for payment to be made quarterly. Full of trust, and buoyed up by the prospect of a substantial cheque at the end of three months, I went to work and delivered my instalments of "copy" with clock-like punctuality every Friday morning. The promised pay day arrived, but with it no payment to gladden my eyes. After waiting a decent interval, and writing two letters of polite enquiry, which met with no reply, I went down to the office to try the effect of personal remonstrance with the editor, who, by the way, was also the proprietor. All that this individual had to say, however, was that he had recently sold the paper to Messrs. So-and-So, and that it was to them that I must apply for a settlement of my account. I had not much faith in this plan, certainly, but I thought I might as well try it at any rate. Messrs. So-and-So seemed to have even less faith in it, for, when I interviewed them on the matter, they first of all looked as though they meant to send for the police, and then explained that although they had taken over the paper they had not taken over its liabilities. I enquired who had, but could gather no information."

"A second experience that befell me was concerned with a provincial journal. Last year I wrote an article in it, for which the editor undertook to pay a certain sum the week after publication. The week came and went, but, as in the previous case, its passage was unaccompanied by the promised cheque. Now I am a patient individual—although I have known this assertion disputed—and contented myself with merely jogging the editor's failing memory with a polite letter at monthly intervals. When the eighth of these produced no effect I employed a solicitor to try his hand. He was more successful, for he obtained a reply at any rate. Its tone, however, I could not regard as satisfactory, since it blandly stated that the journal had been sold a fortnight earlier to another firm, and that the late proprietor was not prepared to recognise the claim now advanced. My solicitor answered this communication by demanding settlement within forty-eight hours. It arrived within twenty-four.

"Now it should not be necessary to resort to these extreme measures. They are unpleasant to put into practice, and the result—whether successful or the reverse—scarcely makes for harmony. No author cares about dunning an editor; at the same time he cares still less for working without remuneration. Because a paper is sold, it is no reason why the contributors should be, too."

The deduction one must make, therefore, is that authors cannot be too careful with what magazines they deal, and should always demand prompt payment when they are dealing with a second-rate magazine or when they hear of a sudden change of proprietorship. Sometimes, when a matter of this kind has been placed in the secretary's hands immediately, payment has been secured before the final crash.

It would, indeed, be of great benefit if His Majesty's Government could be persuaded to take into its consideration the desirability of such a change in the law as would enable the public to be cognisant of any change in proprietorship, either from individual to individual or from limited liability company to limited liability company. If it were possible also for the law to embrace some clause which would prevent a magazine, on becoming bankrupt, continuing its existence with the same binding and general format, the path of the author and contributor to magazines and papers would be more clear of difficulties. As, however, it appears impossible, at the present time, to attract the attention of the Government even to the most important grievances of authors, it would seem hopeless to expect remedial legislation on a minor point of this kind.

LITERARY MSS.

We take pleasure in calling attention to an article by Dr. Robertson Nicoll, which appeared in an issue of the *Reader*. It is possible the article may have escaped the notice of some of the members of the society.

Another reason for drawing special attention to the article is that Dr. Robertson Nicoll as a journalist, a writer of books, and an editor, has had, perhaps, a larger experience in dealing with MSS. than any man in London.

The first point he deals with is the technical side of authorship, that is, the side which refers to the length of MSS. For a novel, Dr. Nicoll puts this length at about 100,000 words. The technical side is of great importance. Long experience at the office of the society proves that not infrequently an author has several MSS. on his hands, all of which have been continuously rejected because they either do not reach or exceed the required length. Some authors will not realise this side of their literary labours, and, in consequence, fail to place their works even though they may be good.

The second point dealt with by Dr. Nicoll concerns the literary agent, and he makes the statement that for the beginner the literary agent is useless. This opinion coincides with our own, and also with the opinion expressed by a literary agent in an article which appeared in a past issue of the *Fortnightly Review*. It is not so much, however, as Dr. Nicoll asserts, that the appearance of the agent prejudices the situation—that point of view is fast dying out—as that the author can do just as efficiently what the literary agent does, that is, submit his MSS. to editors and publishers. Sometimes, indeed, he can do this more expeditiously, and, should he choose to became a member of the Society of Authors and obtain its advice, with perfect security. Dr. Nicoll suggests also that it might be advisable to have the MS. examined. If such an examination means the outlay of money by the unfortunate author, it

Digitized by Google

would be more to his advantage to defer obtaining it until the MS. has been rejected by eight or nine publishers. The author by this action, if his MS. is accepted, would save the reading fee. Dr. Nicoll, however, states that the *Bookman* arranges for the examination of MSS. by competent critics without any fee being paid. Dr. Nicoll, is, we believe, the editor of that magazine. If he undertakes to examine the MSS. of young authors and to furnish them with full reports without a fee he is certainly performing a very kindly work, and young authors should make a note.

Dr. Nicoll continues his article and states: "The next step is to send the MS. to a publisher. What publisher it does not much matter." Here we entirely disagree with him. It matters a great deal to what publisher a MS. is sent. A vast experience of all the different publishing houses, their different forms of agreement, their different methods of doing business, makes it of the greatest importance that the author should be careful of the publishers to whom he submits his MSS. If the author does not happen to be able to obtain special advice on this point he had better begin with the houses of old established reputation, in the forefront of the publishing world. If he succeeds with one of them so much the better. If his work is rejected he can try the lesser fry subsequently. He should however, in no circumstances, sign an agreement without advice as to its provisions.

Under the last heading Dr. Nicoll deals with the question of prices. This is, indeed, a delicate matter. In his judgment the author of a first book ought to be well satisfied if he gets the publisher to undertake all risks and pay him a ten per cent. royalty on the published price. This may or may not be a fair wage; but the one golden rule is that the author should retain a continued and increasing interest in the sale of his book, and should never sell the copyright for a sum down.

Dr. Nicoll considers the publisher should have the refusal of the author's subsequent books. There is no reason whatever why the publisher should not have this refusal so long as the author is not bound by terms for the publication of future work, but it must be made clear that the publisher is to give his decision—whether of acceptance or rejection—within a certain fixed time from the date of the delivery of the MS.

Finally, the writer concludes his article by the following sound advice.

"I do not advise the payment of money for the publication of a novel in any circumstances whatever."

Such a statement coming from such a quarter must carry the greatest weight with all beginners.

G. H. T.

AN INSIDIOUS AGREEMENT.

MEMORANDUM of Agreement made this . Between of hereinafter termed the author of the one part and of hereinafter termed the publisher of the other part WHEREBY it is mutually agreed between the parties hereto for themselves and their respective executors administrators and assigns (or successors as the case may be) as follows:—

1. The author is the writer and holds the copyright of a work entitled " " which he has submitted to the publisher with a view to his producing and publishing the same in the United Kingdom of Great Britain and Ireland and elsewhere on the following terms:—

2. That in consideration of the author paying to the publisher the sum of (pounds when he signs this agreement and pounds when the book is bound and ready for publication) the publisher hereby agrees to produce the work in the best style, print on good paper from new type, bind in suitable cloth as trade demands warrant, and publish the book at the price of six shillings per copy.

3. The publisher shall pay to the author a royalty of two shillings per copy on sales.

4. No royalties shall be paid on any copies given away for review or other purposes in the interest of the book.

5. In the event of remainder sales, that is, when the demand for the work shall have ceased, the publisher shall pay to the author a royalty of five per cent. of the net amount realised.

6. Account sales shall be made up half yearly at June 30th and December 31st, and delivered and settled within four months of those dates.

7. If any difference shall arise between the author and the publisher touching the meaning of this agreement or the rights or liabilities of the parties thereunder, the same shall be referred to the arbitration of two persons (one to be named by each party) or their umpire, in accordance with the provisions of the Arbitration Act, 1889.

8. The term "PUBLISHER" throughout this agreement shall be deemed to include the person or persons or company for the time being carrying on the business of the said under as well its present as any future style, and the benefits of this agreement shall be transmissible accordingly.

9. That immediately on the author paying to the publisher the first instalment provided for in this agreement, he shall at once proceed with the production of the work.

The form of agreement printed above is constantly being issued.

The difficulties surrounding the author ignorant of the usual methods of publication are many, and this is especially the case under the agreement printed above, because the difficulties are not clear on the face of the document, except to those whose knowledge of the publishing trade is as wide as the result of their experience is bitter.

To begin with, it is a great mistake, as *The Author* has frequently pointed out, to contract with the executors, administrators, and assigns of publisher in any event. The contract for publication should be a personal contract with the

Digitized by Google

publisher alone. The danger is not so imminent in the case of an old-established house as it is in that of a younger or an untrustworthy publisher

There is no particular objection to be urged against Clause 1, which is a mere statement fact, but in Clause 2 the author is asked to provide a sum of money, not—please note this—to be spent towards the cost of production, or against an estimate of that cost, but as consideration for certain acts which the publisher undertakes to perform.

This is the first point, and a very dangerous one. The sum of money the author is asked to provide varies from twice the cost of production of an ordinary edition of a six-shilling novel to a figure which will just cover that cost. If the publisher cannot obtain the former, he is content, very often, to reduce his demand until he obtains the latter. The author has no further control over the method in which the money is spent, nor is he entitled to know how far the sum represents the whole or part of the cost of production. For these reasons it is dangerous to pay the publisher a sum merely as consideration for doing certain things. If the author could check the employment of his moneys by the subsequent accounts the publisher would hardly dare make so bold a demand, as his methods would be exposed, if not before the appearance of the book, at any rate, when the first accounts were rendered.

Now, what does the publisher undertake to do for this sum ?

He undertakes to produce the work in best style, bind as demand warrants, and publish the book at the price of 6*s*. Here, again, the dangers of the agreement are not apparent to the uninitiated. If, when entering into the agreement, the publisher knows the book to be worthless, he need not print more than 300 or 400, and bind more than 200 copies in the first instance. He does not bind himself to produce an ordinary edition of 1,500 copies, which is the usual edition printed by publishers for unknown authors ; nor does he undertake to bind the whole edition, but merely to bind as demand warrants, and, further, to publish the book at the price of 6*s*. He does not even undertake to advertise the book, nor does he undertake in the technical sense of the term to "publish" the book. It is clear, therefore, that if the publisher has obtained a sum of money sufficient to cover twice the cost of production of an ordinary edition of 1,500 copies of a six-shilling book, and produces only 300 or 400 copies and advertises only to the extent of a few pounds to satisfy his own "conscience," that he will make a very handsome return from the agreement, or even if he only obtains sufficient money to cover the cost of production of one edition, he will still have obtained, if he pursues the same tactics, a nice profit.

We have stated that he does not undertake to publish.

Further, he does not undertake to publish by a fixed date, a matter of vital importance to every author. It may be objected that the publisher is to receive a further payment when the book is ready for publication, and that, in consequence, he will hasten it in order to obtain the money; but this is not always a safe deduction to make when the sum the publisher has already received is a competent reward for all his services.

Clause 3 refers to the payment to be made on every copy sold, 33⅓ per cent., or, in other words the highest royalty known to have been paid to a popular author of a six-shilling novel who pays nothing towards the cost of production and receives a large sum in advance. As the victim of this agreement, in nine cases out of ten, is defraying the whole cost of production, and in some of the nine cases more than this cost, the reward is not a very ample one. At any rate he should see that the publisher undertakes to print, bind and sufficiently advertise—the amount to be clearly specified in the agreement—such an edition as will, in the event of all the copies being sold, more than cover the advance he has made.

If the author receives 2*s*. on every copy sold and has paid for the cost of production, the publisher will receive about 1*s*. 4*d*. without any risk, with, as has already been stated a substantial sum in his pocket, so that Clause 2 is almost as bad as Clause 3.

Clause 4 is an ordinary clause, save that the words "or other purposes" may render a way open for the publisher again to get the better of the author.

We would strongly recommend any author who may be so ill advised as to enter into an agreement of this kind to limit the review or "other purposes" copies to a fixed number, or demand to have a check on the issue, not only as to number, but also as to location.

Clause 5, again, leaves the control of the book absolutely in the hands of the publisher. If the author had paid the money towards the *cost of production* the books would, of course, have been his property, and he would have been in a position to control the date when the "remainder" sales should be made, if at all, or withdraw the remainder from the publisher if dissatisfied. But in the clause as it stands the publisher can "remainder" at any time (because there frequently never is a demand for a book of this kind) and at any price, and pay the author 5 per cent. of the net sum realised.

There is no very serious objection to Clause 6, except the accounts should be rendered, and all

Digitized by Google

moneys paid within a month from the date to which they are made up.

To Clause 7 we have often objected. Arbitration is expensive, cumbersome, and often unsatisfactory. In addition, the publisher avoids the publicity which is so essential. This clause should invariably be deleted. Clause 8 should be deleted for the reasons mentioned at the beginning of this article—namely, that the contract should be between the author and the publisher a personal contract.

There are one or two other clauses which it is customary to find in this agreement which are not printed above. The first embraces the power of the publisher to place the minor rights—that is, serial translation, dramatic and other rights of the author—for which he claims anything from 25 per cent. to 50 per cent. This is the usual agency clause against which we have so often complained. If he is allowed to handle the rights at all he should have merely 10 per cent., and be on the same footing as an ordinary literary agent, but it is much better for the author or his agent to market these rights independently of the publisher.

Another clause is one by which the author is bound to give the publisher the refusal of his next two, three, four or five books on terms almost as disadvantageous to the author as those contained in this agreement. Lastly, there is a clause to protect the publisher from the chance of the author having infringed some other writer's copyright, or having included in his book anything of a libellous or scandalous character.

A fair clause of this kind the publisher should certainly insert, as it is impossible for him to tell, in many cases, what the author may have been doing, but to guarantee the publisher against any expenses that may be incurred by him is exceedingly dangerous. He might incur all manner of expenses in order to settle a claim advantageously to himself but disastrously to the author, who has already expended large sums of money in the production of his work. Authors should be extremely careful, therefore, to ascertain the exact nature of their liabilities under the guarantee clause before they sign the agreement.

G. H. T.

MAGAZINE CONTENTS.

Blackwood's.

Drake: An English Epic. By Alfred Noyes.
Musings Without Method. Frederick York.
Powell's Theory of History, Politics, and Literature.

Bookman.

Jean Jacques Rousseau. By E. I. Carlyle.
Ferdinand Brunetière. By D. Nichol Smith.

Book Monthly.

The New Gift-Book: The Arrival of Naturalness and the Three-Colour Picture. By "M."
Some First Reviews of Great Victorian Books.
Boy Poet and Genius: A Centenary Character Study of Henry Kirk White. By H. Linton Eccles.

Chambers's Journal.

Old St. Peter's and the New St. Peter's Museum. By Douglas Sladen.
The Novel To-Day. By James Milne.

Cornhill.

Lord Beaconsfield's Portrait-Gallery. By George W. E. Russell.
Border History *versus* Border Ballads. By Andrew Lang.
An Old Parson's Day-Book. By A. C. Benson.

Contemporary.

The Newest Journalism. By Albert E. Cave.
Santa Sophia. By L. March Phillipps.
Manet and Monet. By Arthur P. Nicholson.

Fortnightly.

New Year's Eve: A Poem. By Thomas Hardy.
On Shakespeare and the Drama, II. By Leo Tolstoy.
Spinoza and Modern Thought. By W. S. Lilly.
Benjamin Constant. By Francis Gribble.
A Celtic Renaissance of the Past. By Edward Wright.
French Life and the French Stage. By John F. Macdonald.

Independent.

Mr. Shaw's Latest. By John Pollock.
The Fallacies of Materialism. By J. Arthur Hill.

Macmillan's.

The Scribbler's Defence. Anonymous.

Month.

The Case of Sir Edmund Berry Godfrey. By Alfred Marks.

Monthly Review.

The Seven Travellers in the Treasure-Boat. By L. Beatrice Thompson.
Ghosts of Piccadilly, 81 and 82. By G. S. Street.
Jane, Duchess of Gordon. By Constance De La Warr.
Johannes Brahms. By A. E. Keeton.
La Petite Fleu Bleu De La Félicité Parfaite: A Reverie. By Florence Hayllar.
J. A. Froude. By Algernon Cecil.
The Opportunity of Literary Critics. By Francis Duckworth.
France and the Pope's Move. By Laurence Jerrold.

Nineteenth Century.

The Pope and France. By Wilfrid Ward.
Giotto in Modern Life. By Basil de Sélincourt.
Milton's "Doctrine and Discipline of Divorce." By C. B. Wheeler.
The Influence of Catullus. By Herbert Paul.

National.

Missing Chapters in "The Garden That I Love." By the Author of "The Garden That I Love."
Some More Children's Essays. By Katherine Bathurst.

Pall Mall.

The Makers of Books—Longmans. By "J. P. C."

(*Temple Bar* has now ceased publication.)

Digitized by Google

WARNINGS TO THE PRODUCERS OF BOOKS.

HERE are a few standing rules to be observed in an agreement. There are four methods of dealing with literary property :—

I. Selling it Outright.

This is sometimes satisfactory, *if a proper price can be obtained*. But the transaction should be managed by a competent agent, or with the advice of the Secretary of the Society.

II. A Profit-Sharing Agreement (a bad form of agreement).

In this case the following rules should be attended to :

(1.) Not to sign any agreement in which the cost of production forms a part without the strictest investigation.

(2.) Not to give the publisher the power of putting the profits into his own pocket by charging for advertisements in his own organs, or by charging exchange advertisements. Therefore keep control of the advertisements.

(3.) Not to allow a special charge for "office expenses," unless the same allowance is made to the author.

(4.) Not to give up American, Colonial, or Continental rights.

(5.) Not to give up serial or translation rights.

(6.) Not to bind yourself for future work to any publisher. As well bind yourself for the future to any one solicitor or doctor !

III. The Royalty System.

This is perhaps, with certain limitations, the best form of agreement. It is above all things necessary to know what the proposed royalty means to both sides. It is now possible for an author to ascertain approximately the truth. From time to time very important figures connected with royalties are published in *The Author*.

IV. A Commission Agreement.

The main points are :—

(1.) Be careful to obtain a fair cost of production.

(2.) Keep control of the advertisements.

(3.) Keep control of the sale price of the book.

General.

All other forms of agreement are combinations of the four above mentioned.

Such combinations are generally disastrous to the author.

Never sign any agreement without competent advice from the Secretary of the Society.

Stamp all agreements with the Inland Revenue stamp.

Avoid agreements by letter if possible.

The main points which the Society has always demanded from the outset are :—

(1.) That both sides shall know what an agreement means.

(2.) The inspection of those account books which belong to the author. We are advised that this is a right, in the nature of a common law right, which cannot be denied or withheld.

(3.) **Always avoid a transfer of copyright.**

WARNINGS TO DRAMATIC AUTHORS.

NEVER sign an agreement without submitting it to the Secretary of the Society of Authors or some competent legal authority.

2. It is well to be extremely careful in negotiating for the production of a play with anyone except an established manager.

3. There are three forms of dramatic contract for **plays in three or more acts :—**

(*a.*) **Sale outright of the performing right.** This is unsatisfactory. An author who enters into such a contract should stipulate in the contract for production of the piece by a certain date and for proper publication of his name on the play-bills.

(*b.*) **Sale of performing right or of a licence to perform on the basis of percentages** on gross receipts. Percentages vary between 5 and 15 per cent. An author should obtain a percentage on the sliding scale of *gross* receipts in preference to the American system. Should obtain a sum in advance of percentages. A fixed date on or before which the play should be performed.

(*c.*) **Sale of performing right or of a licence to perform on the basis of royalties** (*i.e.*, fixed nightly fees). This method should be always avoided except in cases where the fees are likely to be small or difficult to collect. The other safeguards set out under heading (*b.*) apply also in this case.

4. **Plays in one act** are often sold outright, but it is better to obtain a small nightly fee if possible, and a sum paid in advance of such fees in any event. It is extremely important that the amateur rights of one-act plays should be reserved.

5. Authors should remember that performing rights can be limited, and are usually limited, by town, country, and time. This is most important.

6. Authors should not assign performing rights, but should grant a licence to perform. The legal distinction is of great importance.

7. Authors should remember that performing rights in a play are distinct from literary copyright. A manager holding the performing right or licence to perform cannot print the book of the words.

8. Never forget that **United States rights** may be exceedingly valuable. They should never be included in English agreements without the author obtaining a substantial consideration.

9. Agreements for collaboration should be carefully drawn and executed before collaboration is commenced.

10. An author should remember that production of a play is highly speculative : that he runs a very great risk of delay and a breakdown in the fulfilment of his contract. He should therefore guard himself all the more carefully in the beginning.

11. An author must remember that the dramatic market is exceedingly limited, and that for a novice the first object is to obtain adequate publication.

As these warnings must necessarily be incomplete, on account of the wide range of the subject of dramatic contracts, **those authors desirous of further information are referred to the Secretary of the Society.**

WARNINGS TO MUSICAL COMPOSERS.

LITTLE can be added to the warnings given for the assistance of producers of books and dramatic authors. It must, however, be pointed out that, as a rule, the musical publisher demands from the musical composer a transfer of fuller rights and less liberal financial terms than those obtained for literary and dramatic property. The musical composer has very often the two rights to deal with—performing right and copyright. He

Digitized by Google

should be especially careful therefore when entering into an agreement, and should take into particular consideration the warnings stated above.

HOW TO USE THE SOCIETY.

1. EVERY member has a right to ask for and to receive advice upon his agreements, his choice of a publisher, or any dispute arising in the conduct of his business or the administration of his property. The Secretary of the Society is a solicitor, but if there is any special reason the Secretary will refer the case to the Solicitors of the Society. Further, the Committee, if they deem it desirable, will obtain counsel's opinion. All this without any cost to the member.

2. Remember that questions connected with copyright and publishers' agreements do not fall within the experience of ordinary solicitors. Therefore, do not scruple to use the Society.

3. Send to the Office copies of past agreements and past accounts, with a copy of the book represented. The Secretary will always be glad to have any agreements, new or old, for inspection and note. The information thus obtained may prove invaluable.

4. **Before signing any agreement whatever,** send the document to the Society for examination.

5. Remember always that in belonging to the Society you are fighting the battles of other writers, even if you are reaping no benefit to yourself, and that you are advancing the best interests of your calling in promoting the independence of the writer, the dramatist, the composer.

6. The Committee have now arranged for the reception of members' agreements and their preservation in a fireproof safe. The agreements will, of course, be regarded as confidential documents to be read only by the Secretary, who will keep the key of the safe. The Society now offers:—(1) To read and advise upon agreements and to give advice concerning publishers. (2) To stamp agreements in readiness for a possible action upon them. (3) To keep agreements. (4) To enforce payments due according to agreements. **Fuller particulars of the Society's work can be obtained in the Prospectus.**

7. **No contract should be entered into with a literary agent** without the advice of the Secretary of the Society. Members are strongly advised not to accept without careful consideration the contracts with publishers submitted to them by literary agents, and are recommended to submit them for interpretation and explanation to the Secretary of the Society.

8. Many agents neglect to stamp agreements. This must be done within fourteen days of first execution. The Secretary will undertake it on behalf of members.

9. **Some agents endeavour to prevent authors from referring matters to the Secretary of the Society; so do some publishers. Members can make their own deductions and act accordingly.**

10. **The subscription to the Society is £1 1s. per annum, or £10 10s. for life membership.**

TO MUSICAL COMPOSERS.

THE **Society undertakes to stamp copies of music** on behalf of its members for the fee of 6*d.* per 100 or part of 100. The members' stamps are kept in the Society's safe. The musical publishers communicate direct with the Secretary, and the voucher is then forwarded to the members, who are thus saved much unnecessary trouble.

THE READING BRANCH.

MEMBERS will greatly assist the Society in this branch of its work by informing young writers of its existence. Their MSS. can be read and treated as a composition is treated by a coach. The term MSS. includes **not only works of fiction, but poetry and dramatic works,** and when it is possible, under special arrangement, technical and scientific works. The Readers are writers of competence and experience. The fee is one guinea.

NOTICES.

THE Editor of *The Author* begs to remind members of the Society that, although the paper is sent to them free of charge, the cost of producing it would be a very heavy charge on the resources of the Society if a great many members did not forward to the Secretary the modest 5*s.* 6*d.* subscription for the year.

Communications for "The Author" should be addressed to the Offices of the Society, 39, Old Queen Street, Storey's Gate, S.W., and should reach the Editor **not later than the 21st of each month.**

All persons engaged in literary work of any kind, whether members of the Society or not, are invited to communicate to the Editor any points connected with their work which it would be advisable in the general interest to publish.

Communications and letters are invited by the Editor on all subjects connected with literature, but on no other subjects whatever. Every effort will be made to return articles which cannot be accepted.

The Secretary of the Society begs to give notice that all remittances are acknowledged by return of post, and he requests members who do not receive an answer to important communications within two days to write to him without delay. All remittances should be crossed *Union Bank of London, Chancery Lane,* or be sent by registered letter only.

LEGAL AND GENERAL LIFE ASSURANCE SOCIETY

PENSIONS to commence at any selected age, either with or without Life Assurance, can be obtained from this Society.

Full particulars can be obtained from the City Branch Manager, Legal and General Life Assurance Society, 158 Leadenhall Street, London, E.C.

Digitized by Google

GENERAL NOTES.

In the American *Publishers' Weekly* it is stated that a certain Henry Carey Baird, whose name we do not recall, although he is described as a well-known Philadelphian publisher, has addressed an open letter to the Registrar of Copyrights in denunciation of the United States Copyright Bill. One of the paragraphs of his letter runs as follows :—

"How absurd is the provision for granting copyright for fifty years after the death of an author, is evident from the fact that there are not more than two great books which have survived their authors this length of time. These books are 'Webster's Dictionary' and Wood and Bache's 'United States Dispensatory,' and these have only survived because they have been revised far beyond any idea entertained by their authors. In addition to these two books, there are probably a score of authors whose works are still alive, my reference being to American books alone.

"Most American books are dead and forgotten within a year after they are published, the copyrights on these books not being worth twenty-five cents each, let alone protection for a half-century or more."

If he had based his objections to the length of copyright protection on the ground that the author had no rights whatever in his own work, or that the public had more rights than the author had in his work, or that he objected to anyone holding property at all, some importance might have been attached to his arguments; but as the paragraph stands, although it is a scathing indictment of the literary production of the United States, it appears to furnish no argument whatever in favour of a reduction of the term of copyright to a shorter period than the fifty years provided by the Bill. If the work, or the majority of it, is valueless, as Mr. Baird suggests, then there is no harm in giving it copyright for life and fifty years, as no one will begrudge another having in his possession property which is valueless. If, on the other hand, the work is valuable, there is every reason why it should obtain a fair limit of protection; that is, if the consensus of opinion of all civilised countries can be taken as an argument in favour of adequate protection of copyright property.

We see it stated that Messrs. Longmans & Co. have agreed to send out their books on "sale or return." This method of dealing with books has been particularly successful in Germany, where for many years it has been employed. In that country, however, it must be remembered that books are generally paper-bound, and that, therefore, damaged copies do not inflict upon the publisher any very serious loss. The system of "sale or return" has never been universally adopted on the English market, although some houses offer to send out books on this understanding. There is no doubt that under this method the public gains increased opportunities for seeing books which they may be induced to purchase, and increased chances of understanding the book output generally. If Messrs. Longmans' venture is successful and works satisfactorily, their example will be followed by other houses. The precise arrangement is, we believe, that one book in three may be returned, if unsold at the end of the second month after it has been subscribed. To "subscribe" a book, as most of our readers are aware, is to obtain orders from the trade before its publication.

Canadian Book War.

England is not the only country which is in the midst of a book war. The United States concluded their book war about two or three years ago, with the result that the publishers and booksellers were able to establish their position against those who were attempting to cut the prices of copyright books.

Now a similar dispute is in progress in Montreal, and we quote the following passage respecting the dispute from the *Bookseller and Stationer* of Canada.

It will be interesting to watch the manner in which the Canadian trade deal with this question :—

Price Cutting of Books.

With the existing state of affairs in Montreal over the cutting of book prices, one is reminded of a similar state of affairs in the United States a few years ago and the subsequent upshot of the matter. In New York, Chicago, and other large centres, dealers carried on a ruinous price-cutting warfare to such an extent that the trade was in a précarious condition. It was sapping the life-blood out of the business, yet efforts to reconcile the blind and hot-headed antagonists availed naught. The war was carried into the publishing houses and one undersold the other. Only a few stood firm and cool throughout the fray and endeavoured to straighten out the tangle. The happy result was that an association of publishers was formed and a compact agreed to which rendered underselling impossible. It was further agreed that any retailer attempting to undersell would be boycotted by the association and his source of supply thus cut off. This worked to perfection, and no complaint or disturbance has since been heard.

Any attempt to form an association of the same nature in Canada would, in all probability, be decried as an attempt to form a combine to control prices, but in the face of the facts some arrangement is essential. The bookselling business is subject to reverses much more than other businesses, and there are many things which tend to make it unprofitable.

The committee of the Mrs. Craigie Memorial Fund desire to draw the attention of those interested to the following proposals: that, in the event of sufficient funds being collected :—

(*a*) A portrait plaque, in marble or bronze, should be placed in University College, London (where Mrs. Craigie studied).

Digitized by Google

(*b*) A replica of the plaque should be placed in a suitable position in the United States.

(*c*) A scholarship for the study of modern English literature should be given annually in England ; and

(*d*) A similar scholarship should be given annually in the United States.

Mr. Choate (the late American Ambassador to England) has promised to further the scheme in America.

Subscriptions should be sent to the Honorary Treasurers : The Hon. Mrs. Rochfort Maguire, 3, Cleveland Square, St. James', S.W.; Mrs. George Cornwallis West, Salisbury Hall, St. Albans ; and Miss Blanche Eliot, 8, Onslow Gardens, South Kensington, S.W.

This memorial will, no doubt, interest a great many members of the society, for, as we pointed out in *The Author* a few months ago, not only was Mrs. Craigie a member of the council and the Pension Fund Committee, but she also contributed liberally to the Fund when it was started, and always manifested great interest in the efforts of the society on behalf of its members.

AUSTRALIA.

Copyright Law.

THE Australian Copyright Act, which was passed at the end of 1905, and was issued as a supplement to the July number of *The Author*, we understand came into operation on January 1st, 1907.

The secretary received the following letter from the Colonial Office on January 1st, 1907.

"I am directed by the Earl of Elgin to inform you that a telegram has been received from the Governor-General of Australia stating that the Commonwealth Copyright Act, 1905, will come into operation on the 1st January, 1907."

II. The Parliament and Literature.

Statements were contained in the papers a little time ago to the effect that it was proposed to allocate a vote of £500 in the Australian Parliament to an Australian Men of Letters Fund.

The secretary of the society made inquiries of the Agent-General of the Commonwealth of Australia respecting the accuracy of these statements, and obtained the following reply :—

"I am now advised that it was stated by Mr. Deakin to Parliament that he would authorise no expenditure from the vote until a scheme for dealing with applications had been considered and submitted for the approval of Parliament. Such a scheme will no doubt involve the appointment of a committee, to whom all applications will be referred and on whose decision the Government will distribute the fund."

It is interesting to follow the literary evolution of the Colonies. As patrons of literature they may, some day, surpass the Mother Country. Such a feat presents no great difficulty.

THE AMERICAN MARKET.

I WAS introduced to the American market by an Englishman. It was on the occasion of my First Book. He was a Literary Agent, and by means of a motor car prevailed upon me to sign a two years' contract. He estimated that my profits per annum on short stories alone would amount to not less than five hundred pounds.

I provided him with many manuscripts, which lay in his London office for many months. When I went to get from him my first five hundred he had gone to America : all I got was my manuscripts. A patient pursuit of truth revealed the disconcerting fact that the motor car was someone else's property.

Following in his footsteps there appeared a plausible person of American parentage, who expressed profound sympathy with me and my profitless plight. He also was a Literary Agent, and therefore able to explain to me in detail the perfidy of his predecessor.

His forecast as to my literary future soared into four figures, and I had again succumbed to a craving for experience ere he returned to the Land of Liberty taking with him many gems of thought from my accumulated store.

"For each of these," said he, his eyes bulging with probity and integrity, the hair of his head on end with lofty purpose, "For each of these, old chap, I expect to obtain from a hundred to a hundred and fifty dollars. I shall secure copyright for you in all cases, and send you copies of all or any publications in which your masterpieces may appear. Remittances will be prompt and regular—I'm going to revolutionise this Agency business."

Under such circumstances how could I grudge him a commission of twenty per cent. ?

It took him nearly two years to sell three out of thirty manuscripts at an average rate of forty dollars. Copyright therein rests with the magazines that bought them—which I have never seen. Two payments came in, under pressure, eight months after sale, and one was only five months in reaching me, exchange in each case being calculated at five dollars to the pound sterling, although the commercial rate was in the neighbourhood of $4:84. Commission was charged at twenty per cent. in two instances, and in the third at fifty, on the ground that, owing to previous publication on this side, I was not, in equity, entitled to any share in the

Digitized by Google

price paid for the manuscript by an American editor.

My gross annual income from the American market averaged £8 3*s.*, and had entailed a volume of correspondence equal in bulk to a fat six-shilling novel, much anguished consultation with the Society of Authors, and very considerable mental wear and tear.

It seemed to me that the American market was an amusement for the wealthy only. I took thought, and a steamer for New York, to see for myself whether this was so. I also took a suit-case full of tattered typescript, which worried the Customs a good deal, as their tariff apparently does not embrace literature in the raw.

It was freezing hard when I first set eyes on the Flatiron. There was nothing cold, however, about the various editors to whom I presently proffered the letters of introduction with which I had been armed against them. They greeted me warmly, extending the "glad hand" of local custom. Two or three even went the length of asking me to lunches, which did not in the end eventuate.

A little later we got down to business. I sent one of them eighteen manuscripts in quick-fire rotation. He did not buy any of them: which was monotonous. I even began to wonder whether I had not somewhat misjudged my ex-agent, whom I met one day on Fifth Avenue, and who asked me to a dinner which did eventuate and cost him quite a lot of money. I wish I were an Agent.

Anxious inquiry as to reasons for rejection elicited the well-worn old-world formula, "The stories are all right, but they're not our style. They aren't what we usually publish."

"My *dear* sir," I objected perspiringly to one of its exponents, "I had thought that you were spending laborious days in ill-requited search for novelty. It was my impression that you are paid for that purpose, and not to collect stereotypes. Can it be possible that——"

"I *am* an Englishman," he admitted drearily, and I departed. I did not desire to deal with English editors in America.

The native American also proved depressing. "You're too English," he explained. "Your accent's against you. You have your hair cut short, part it in the middle, carry a cane, and wear boots a size too big for you. You——"

"I'll deal with you through an agent," I suggested, but he shook his head. "Please don't," said he. "We take much more interest in the principal."

It did not, however, strike me as likely to conduce to my moral or material welfare that I should continue to carry heavy parcels of pure English into and out of the more or less sumptuous waiting-rooms provided by thoughtful magazine proprietors for thoughtless scribblers. The manners of the American office-boy—who is almost invariably a girl—also irked me. I sought out an agent of repute, and left with him clean copies of some manuscripts I had already sold in America, on the understanding that, his readers' reports thereon being fairly favourable, he would undertake the marketing of my wares.

He replied promptly and unfavourably that he did not see his way to place these stories: that they did not seem to him suited to the American market: that he thought little of my prospects therein.

When I wrote repeating that the said stories had all been sold in the States, he adopted a dignified silence.

Thus again reduced to the personal equation, I made friends with the mammon of unrighteousness, "squared" several office-boy-girls, and acquired a foothold in the ring; wherein, however, I promptly ran up against the editor's reader, a personage whom no incipient author can afford to despise.

Most of the magazines seem to employ a staff of, say, half-a-dozen of these invaluable aids to the survival of the fittest, each in his or her degree representing a section of the purchasing public. There is the man, the father of the family; the woman, his wife, mother of the gushing and ingenuous miss from whose fair fingers the smudged manuscript passes to the youth, her hypothetic brother. Should it be deemed fit for dear grandma's eyes she has fifth whack at it, and a sixth party, standing for, let us say, the village idiot, is invited to vote as to its ultimate fate and latter end. Only in case of equal discord has the editor a free hand.

I was fortunate enough on one occasion to obtain a copy of the daughter's decision regarding a humble offering of mine, and, much as it pains me to do so, I must quote it *in extenso* for the common good:—

CRITICISM OF ——.

By Robert Akin (sic).

"The author has taken a remarkably fine situation and has treated it brutally so far as English goes. He seems to know pretty well how to construct a story; but his style is hopelessly stilted and artificial. This fault seems to me even more conspicuous than in the other stories by the same writer that I have read previously. The tale is an up-to-date one, and there is no excuse for the 'medieval circumlocution.'

"Here are a few sentences that will illustrate my point: 'Bade the boy abscond' instead of 'Sent the boy away.'

"'She made shift to answer in the affirmative.'

"'The young woman's modest abode was besieged by anxious envoys from editors still more anxious to communicate with her.'

"There are countless similar passages which remind me strongly of the literary style of ——. Moreover, by leaving out certain very important details, the author

Digitized by Google

has positively destroyed any semblance of probability in the story.

"I should say we do not want it."

The fact that the editor who, out of the kindness of his heart, bestowed upon me the above document, did purchase the story as it stood, does not in any way detract from the value of her whole-hearted criticism, and I am convinced that she will one day make an excellent wife to a rising American author.

It was the immoral Pyecroft, if I mistake not, who uttered the immortal axiom, "When in hell study to improve," and, acting thereupon, I carefully cultivated what may best be described as a saleable style, curbing a besetting tendency towards the *double entendre* (in its proper sense), using words of one syllable whenever possible; with the result that I was presently able to put a price upon my signature.

Agents, including my ex-agent and also him who had not seen his way to place my placed stories, who had thought so little of my prospects in the American market, wrote me, waylaid me in highways and by-ways, or called upon me in my garret.

"Won't you at least try me with one story, and let me show you what I can do?" inquired my previously pessimistic acquaintance of repute; but, as I had already sold everything saleable, including manuscripts which had lain for long in my ex-agent's hands, and had more openings for fresh work than I could hope to fill, I could not then trade with him.

In the course of a short and more or less merry literary life, I have come to the conclusion regarding the vexed question of the literary agent that he, like the rest of us, is human, and liable to err; but that he will not, if he can help it, err in the direction of spending time or trouble on any client who does not appear likely to produce at least a moderate immediate cash return or a prospective and considerably larger profit. Were it otherwise I could not respect his business capacity.

The average American editor prefers to deal direct with his contributors when possible, and my own experience goes to show that the average purveyor of minor fiction can make little impression in the American market through the average agent. The only guidance I ever got from my ex-agent was when he wrote home, on the occasion of my sending him a series of humorous sketches, to complain of the extremely gloomy and morbid character of my work.

There is in America at the moment a wide and open market for certain classes of fiction. I do not infer that there is room for an unlimited number of English writers; on the contrary, the native product will always have the preference, as is but right and proper, and the American writer, trained in the tricks of the trade by some School of Correspondence, bids fair to become a plague. For, in America, literature is a trade, not a profession. Every man who has "arrived" has his market rate per word, spends his spare hours in "bulling" prices. The new Bohemia of Broadway bows down before the golden eagle.

Withal, however, it holds out opportunities which are lacking in London, and, to the Englishman who will study local requirements, can wield a facile pen, and is endowed with some business aptitude along with plenty of push, it offers a far fairer field than Fleet Street or the Strand.

Manuscripts are promptly read and returned, or paid for, in most cases, on acceptance. Every editor is accessible during business hours and, as a rule, anxious to meet his contributors. Even the would-be contributor is not necessarily a pariah. Rates of payment vary from half a cent a word for the pot-boiling serial to almost anything a word for the desirable short story: a fair average for an unknown writer might be struck at one cent a word for serial work, with book rights reserved by the author, and from three to five cents a word for good short stories, while the length limits of the latter are much more elastic than in England.

I make no dogmatic statements, speaking merely of that which I have observed with my own eyes; but I believe that ere long the American magazine and American methods will force our somnolent masters here to a late realisation of the fact that even an author is entitled to exist, that the labourer is *not* unworthy of his hire. In those halcyon days it will no longer be necessary for the Literary Year-Book to inform us, in connection with such contributions as are desired by, say, the *Cornhill*, that "Remuneration is given"! We shall be able to look the butcher and the baker in the face, feeling that we also are honourable men.

But, in the meantime, I am going back to the American market.

ROBERT AITKEN.

THE VICE OF COMPLETE EDITIONS.

I.

IS the desire of the book collector for complete editions really a vice? I am sorry, but I must really protest against the opinions of Mr. W. L. Alden—so very definitely stated.

Smith, when he is clean and sober, is probably an extremely uninteresting individual. Unfortunately, in this 20th century, we never meet our

Digitized by Google

friends but when they are so respectable that we can, with equanimity, walk with them down Bond Street. Drunk or dirty, they would certainly not be respectable—but they would not be dull. Any man who has never seen his sweetheart in curl papers or with a cold in her head, knows nothing about her. After marriage he must make acquaintance both with her curl papers and her colds, and it is the startling effect of this after acquaintance which peoples the divorce court with applicants. Personally, I don't want to know the best of any man or woman. I want to know which sort of human beings they are; for I have not the slightest doubt that we love and respect our friends quite as much for their faults as for their virtues. No one can read Wordsworth without feeling that the poet lacks humanity—because he will *not* make even some chance mistake. Hamlet strikes one with redoubled force after reading "Titus Andronicus," and Kipling's supreme "Lest we forget" is marked in greatness because it stands with more than one failure.

If we pick out simply the best work of any author, then we know nothing of the man. And those of us who live in gratitude to great writers for all the pleasures of life, love the men and want to know them. We can only know them by knowledge of their successes and their failures. He is a poor creature who stands by the judge and marks but the winner on the post. He sees nothing of the sport. The lover of his kind wants to see the race from start to finish. To see Smith, the favourite and strongest, fail at the first fence; Brown stumble and lose his place at the in and out; Jones come a cropper at the post and rails and recover himself; Robinson—good easy soul, mounted on a safe outsider—come in first. It is often mere chance that gives the reputation of success: the greatest achievements of genius are as often unmarked in failure.

And what single man is to be trusted to choose the best work of an author? Mr. Alden says the "Stevensonian" should be satisfied with "Treasure Island" and "Catriona," while rejecting "The Black Arrow." But there are many who would say "Prince Otto" is the only great book Stevenson wrote, and that "The Black Arrow" is intensely interesting in revealing a phase of Stevenson's writing. If I place on my shelves only that which *I* consider the man's best work, what have I? Good books, perhaps, but nothing to mark the man—one might as well record naught of Buonaparte but his great victories; and neglect Waterloo, his beautiful calves and his imitations of Sterne.

No single man is capable of judging what books written in his own lifetime are great or small. Mr. W. L. Alden has himself, I will bet sixpence, books on his shelves by unknown writers which he thinks—and possibly rightly—are great. Time only is the true judge of genius.

Let those of us who love the great continue ot collect their remains, however trivial, and place them round us for worship. Mere success is a poor, a vulgar thing; it is in the failures of the great that we find not only lessons for ourselves and love and respect for our teachers, but, possibly, the supreme achievements of genius.

Mr. Alden refers to the reputation of the great and suggests that it would be good if only their best work were allowed to survive. Is this common sense? Would the reputation of Sir Walter Scott stand higher if only his greatest works were known? Our worship of Shakespeare be purified if all the sheer drivel marked by his name were expurgated? Would Beethoven be the same thing of joy to us all if we had but the results of his "third" period? Most certainly not. The great are not monstrosities of human greatness—as we should make them, should we cut away those failures of theirs which prove common humanity. If we desire to love, respect and learn of the great we must not make a fetish of their greatness; we must know the truth of them, and the truth reveals successes *and* failures. If we want the truth of a man we must have him in his "Complete Edition." We must have the full landscape: the hills and valleys, deserts, swamps and quagmires, not simply the mountain tops gilded by the sun of success.

F. C. CONSTABLE.

II.

THOUGH thoroughly in accord with Mr. W. L. Alden's main contention, that the collecting of complete editions of favourite authors has nothing to be said for it, yet I must take exception to some of his remarks. But first I will mention a still worse place for a complete edition of an author than even a collector's study, and that is a school library with limited accommodation. When I was on the library committee of a big public school I protested *in vain* against the inclusion of all the works of an author, good, bad, and indifferent. But it cannot be denied that for the proper valuation of an author it is necessary to know all that he wrote. Wordsworth, for instance, would climb higher even than he has done among poets if he were not weighed down by quantities of inferior work which he allowed to be published. Tennyson, wise in his generation, allowed "thousands of lines to go up the chimney," and sacrificed all his weaklier offspring, but he could not prevent

Digitized by Google

such a sonnet as the following from being resuscitated :—

"There are three things that fill my heart with sighs
And steep my soul in laughter—when I view
Fair maiden forms moving like melodies—
Dimples, rose lips, and eyes of any hue.
There are three things beneath the blessed skies
For which I live—black eyes and brown and blue;
I hold them all most dear—but oh, black eyes!
I live and die and only die for you.
Of late such eyes looked at me, while I mused
At sunset underneath a shadowy plane
In old Bayona near the Southern sea,
From a half-open lattice looked at me.
I saw no more, only those eyes, confused
And dazzled at the heart with glorious pain."

The grave-robbers unearthed a second piece, a favourable specimen of Album verse. The second line refers to Bradshaw, the regicide :—

"Because she bore the iron name
Of him who doomed his king to die,
I deemed her one of harsher frame
And looks that awe the passer-by,
But found a maiden, tender, shy,
With fair blue eyes and passing sweet,
And longed to kiss her hands, and lie
A thousand summers at her feet."

Whether these pieces are attributed to Tennyson on any grounds except style I do not know, but they are redolent of that poet, and the last line of the second piece is undoubtedly Tennysonian. We can understand his disowning such children, but how had the poet the heart to eject the lines—

"Regions of lucid matter, taking forms,
Brushes of fire, hazy gleams,
Cluster and beds of worlds, and beadlike swarm
Of suns, and starry streams;"

or to leave these in obscurity?

"Old Memphis hath gone down.
The Pharaohs are no more; somewhere in deat
They sleep with staring eyes and gilded lips,
Wrapped round with spiced cerements in old grots.
Rock-hewn and sealed for ever."

It was an act of prescience to strike out the lines about "the snowy poles of moonless Mars," since Mars is not moonless, as Gulliver showed long ago.

One of the most exquisite stanzas ever excised by a poet was this of Gray's :—

"There scattered oft, the earliest of the year,
By hands unseen, are showers of violets found;
The red-breast loves to build and warble there;
And little footsteps lightly print the ground."

To return. Surely Mr. Alden is carrying sarcasm too far when he compares "Paradise Regained" to the novels of the Countess of Blessington. Does not Dante's "Paradiso" stand to his "Inferno" in much the same relation as Milton's "Paradise Regained" to his "Paradise Lost," and would Mr. Alden serve out the same measure to Dante?

Lastly, though not a Borrovian in any excessive sense, I strongly demur to the statement that "Lavengro" is infinitely tedious, and could be profitably compressed into twenty pages. I, for one, have read it through more than once, and only wished it were twice as long. Mr. Alden does not even allude to the poisoning episode, which is intensely dramatic. Mr. Birrell says, "'Lavengro' is full of riches," surely a much truer judgment than Mr. Alden's. By-the-bye, is not the heroine's name Isopel, and not Isobel?

REGINALD HAINES.

WRITERS AND PROPRIETORS.

WITHIN a comparatively recent date the following well-known authors and journalists have quitted the field in which they had gained their laurels, never again to return to it. As the measure of a man's success in life is now gauged principally by the pecuniary profit he may have amassed as the fruit of all his toil and labour, the subjoined table may, perhaps, prove illuminating to those afflicted, either by literary genius, or the milder form of the disease, *cacoethes scribendi*.

				£
Sir Thomas Wemyss Reid left estate proved at				9,249
Sir Edwin Arnold	,,	,,	,,	6,417
Clement Scott	,,	,,	,,	4,482
George Gissing	,,	,,	,,	1,053
Alfred Henry Wall	,,	,,	,,	400
William Sharp	,,	,,	,,	378
Adeline Sargeant	,,	,,	,,	294
Hannah Lynch	,,	,,	,,	285

Sir Wemyss Reid, editor of the *Speaker*, and managing director of Cassell's; Sir Edwin Arnold, editor of the *Daily Telegraph*, and author of "The Light of Asia," may reasonably be said to have surmounted the topmost rung of the ladder of journalistic eminence. Mr. Clement Scott held a commanding position as a dramatic critic, and was the writer of at least one admirable play. George Gissing, author of "Demos," "The Nether World," "The New Grub Street," and many other marvellously faithful presentments of life and character, was, in the writer's opinion, perhaps the foremost literary genius of the past decade. Mr. A. H. Wall had occupied important positions on the *Lady's Pictorial* and the *Illustrated Sporting and Dramatic News*. Mr. William Sharp, both under his own name and under that of "Fiona Macleod," had achieved celebrity, while Miss Adeline Sargeant's talents were well known to the reading public. Of Miss Hannah Lynch, a contemporary declared that she was "the author of many excellent books, whose brilliant pen was constantly in demand." Every one of these writers had risen above mediocrity; two or three, indeed, were perched upon what would seem to us poor struggling nonentities to be pinnacles. Yet the

Digitized by Google

combined fortune of the eight of them put together totals no higher figure than £22,558!

The civil list for 1906 adds its instructive testimony upon the subject of literary rewards and emoluments. The Royal Literary Fund and the Pension Fund of the Society of Authors could, if necessary, carry the tale still further on its depressing way.

When conning over the list of names it would be hardly possible for a commercial mind to realise how precarious are the writer's means of livelihood. An author who has written a whole shelf of books—a journalist whose articles and sketches obtain ready acceptance—an editor whose power people sometimes imagine to be well-nigh illimitable! Oh! he must be coining money! A doctor, barrister, an engineer, or architect, of no greater prominence in the public eye, makes his thousands a year. A tradesman, equally well known for the excellence of his wares; why, there would be rumours of town and country houses, of motor-cars and steam yachts, of style that a Chicago packer would not altogether despise. Just fancy, or try to fancy, the Government rewarding with a pension of a pound or thirty shillings a week even the most obscure politician who had in any way served it!

And now for the other side of the picture. During a similar period five newspaper proprietors went the way of all flesh. Below is a category of their names and of the value of their respective estates:—

	£
Mr. John Feeney, of the *Birmingham Daily Post*, *Birmingham Daily Mail*, and other papers	870,996
Mr. Edward Hulton, of the *Sunday Chronicle*, *Sporting Chronicle*, *Evening Chronicle* (Manchester), etc.	558,435
Mr. John Edward Taylor, principal proprietor of the *Manchester Guardian*	354,000
Mrs. E. M. Pike, of the *Derby Daily Telegraph*...	49,431
Mr. Robert Hadden, one of the proprietors of the *Liverpool Courier*...	43,819

That is to say, five newspaper owners leave amounts valued in the aggregate at £1,876,681, or, roughly calculated, at nearly two millions sterling. The most moderate estate among them will be seen to reach a figure about double of that which represents the value of the property of our eight writers put together.

The average estate of the brain workers comes to £2,819 per head; that of the business men at £375,336, or more than one hundred and thirty-three times as much. Sinking for a moment the sentimental aspect of the case, the aspect that takes "honour," "fame," and other abstract motives into account when one discourses of authorship, does it not occur to us that, if the commercial instinct can enable an individual to pile up a huge fortune out of journalism and literature, it is not altogether fair that the artistic temperament, or literary instinct, should prove such a deplorable failure when engaged in the same struggle.

Is it right that authors and journalists, who contribute materially to the building-up of colossal newspaper and publishing successes should, in the main, be content to accept pecuniary recompense so small as to be out of all proportion to the real value of their work? Although we read of journalists receiving occasionally handsome fees for special contributions, of authors scooping in large sums for phenomenally wide-selling books, yet the bare fact remains patent to all, that no journalist and so few authors of recent times that they could easily be enumerated on the fingers of one hand, ever left estate that a newspaper proprietor or publisher of any standing would not have regarded as contemptible. In plain English, there would appear to be no sane adjustment of profits. The business man simply strips his intellectual colleague, and kicks him naked into the street.

It would not be overstating the case to say that as matters now stand, if an article is worth a guinea to its writer, it is worth ten times as much to its purchaser—otherwise there would be no deal.

Recognising this fundamental truth, we sometimes observe prominent journalists hastening to become their own proprietors. When these rejoice in business as well as literary abilities, as, for instance, in the case of Mr. W. T. Stead and Mr. T. P. O'Connor, they are by these means enabled to enjoy to the full the pecuniary profits accruing from the labour of their pens. It is the only way. The pity of it is that many brilliant writers are emphatically not astute exponents of the science and practice of commerce, so that when they attempt to run periodicals "on their own," they place their faith in good matter rather than in baits appealing to the cupidity, gullibility, or ignorance of the public. Hidden money, numbers on tram tickets, counting dots in circles, forecasting race and football results—these are a few of the elevating means whereby newspaper proprietors who aspire to be "Napoleons of the Press" rake in the shekels; but men of literary training and tastes do not find it easy to look upon them with enthusiasm.

We have gathered from these observations that when men of business and men of brains co-operate in the production of newspapers and periodicals, the lion's share of the cash so obtained finds its way unerringly into the pockets of the former.

But waiving the sordid question of filthy lucre, "the bagman's estimate," as we believe Mr. A. T. Quiller-Couch once termed it—for, of course, authors and intellectual people generally derive

Digitized by Google

no pleasure from those refinements and enjoyments of life procurable only through monetary disbursements; they prefer, immensely prefer, a poverty-stricken, hole-and-corner struggle-to-make-ends-meet, chronically-hard-up state of existence — waiving, therefore, Mr. Quiller-Couch's "bagman's estimate," and coming to the sentimental view of "honour," "fame," and popularity —what do we discover?

Addison and Steele had their reward in "honour" if not in big bank accounts. Dr. Johnson was privately sought by the King for the pleasure of an interview as man to man. There have been periods in our history when writers, though poor as crows, were not altogether without "honour." Some of them even ventured to mingle with rank and fashion on something like a natural footing. But to-day such persons would be ignominiously excluded. Should an author, by dint of a ruthless demolition of ideals, and—the thing has been done—a barefaced prostitution of his talents, have succeeded in accumulating that which our Yorkshire brethren term "brass," well, he might be permitted to clutch the skirts of "society," like any other possessor of the talisman, let him be brewer, spinner, wholesale shopkeeper, money-lender, or what you will. But there should be no mistake about the phenomenon, he must thank his "brass," not his brains, for his ticket of admission.

Should he elect to abjure these paths, what then? After a busy life of unceasing self-denial, after, as it may be, earning a reputation which will grow and increase with the years, he retires with less material earnings than many an organ grinder or ice cream vendor takes back with him to Italy, to pass the winter of his declining career, not in dignified leisure, but upon a pittance from the civil list, or another charitable fund devoted to such purposes—a cheerful prospect, indeed!

Perhaps the subjoined anecdote may serve to round off, not inappropriately, the subject of our dissertation. Mr. Justice Wright and the late Aubrey de Vere were conferring together upon the matter of earnings in literature and earnings at the bar.

"For my part," said the poet, "I call no man poor who can, as I can, double his income at any moment."

"How?" asked the judge.

"*By laying down my pen!*" was the reply.

L. HARLINGFORD NORTH.

STODGY FICTION.

"Omit every circumstance that is not material, and beware of digressions."—*Lord Chesterfield.*

I COMPLAINED lately to my baker that his bread was heavy and doughy, and he assured me that there was a particular demand for it. In the face of this curious fact I complained no more. I had to stomach the popular stodgy article, in spite of unexpressed longings for the light, crisp, delectable bread of France, Germany, and Belgium. Eventually, I consoled myself that stodgy bread was a kind of British institution, which, when taken in conjunction with massive joints and heavy beer, may, for all I know to the contrary, have helped to form our stolid and solid character.

Why, however, the kneading of dough and the kneading of novels should have points of resemblance must be beyond my limited comprehension. Novels, fortunately or unfortunately for educational purposes, have become a common article of mental diet. Volumes of history, science, biography, and travel, have their "few and fit" readers, but the increasing taste for novels strikes one with wonder. It is surprising, however, that, with a few exceptions, modern works of fiction should be a compound of stodgy material to bore the long suffering reader who seeks relaxation and recreation in them.

The stodginess sometimes is purely verbal. The language is diffuse, the expletives are almost countless; the sentences seem interminable; the relative pronouns, the conjunctions, the possessive cases, the prepositions and adverbs are so piled up, Ossa on Pelion, that the hard-pressed reader has to study the sentences carefully in order to discover the author's meaning. The concentration of intelligence necessary to comprehend nine out of ten of these sentences can hardly be calculated.

No wonder reviewers get old and grey before their time. Now, if this cumbersome phraseology belonged to genius, or expressed a great idea, new truth or suggestion, one could tolerate it, but in nearly every instance the verbosity only reveals the obvious and the commonplace. The ideas are either attenuated or threadbare. If the aim and end of the novelist is to interest, to arrest, to delight, surely this stodginess must only be a hindrance and a grievance.

Revision and repression now a days are entirely ignored by many writers of fiction. To prune in order to impart vigour, to delete what only cumbers the sense almost seems an impossibility. Thus the novelist is prolix instead of vivid and brilliant. The attention and interest are lost in a maze of copious phrasing. The element of stodginess drives one to shut the book in blank despair.

Digitized by Google

Now there are stodgy novels, which are classical, whose verbiage drapes wise thought, splendid description, true character study, clearly wrought episodes, fantastic colouring, or humorous interludes. Scott, Dickens, Thackeray, George Eliot, Currer Bell, and many others, have often rich pages of verbosity. But the masters can afford to steep their thoughts in a wealth of diction. The mind that conceived "Waverley" must have a breadth of canvas for his human pictures and scenes; the author of "Middlemarch" requires a large and diversified vocabulary to do justice to the scope of her mental survey. But when a modern three hundred page book—probably a maiden effort of an ambitious idler—which is neither profound nor original, is packed with masses of verbiage, it merely suggests Pope's lines:

> "Words are like leaves, and where they most abound
> Much fruit of sense is rare or seldom found."

One almost pities the writer who does not understand repression as well as expression; the reviewer, who in weariness of spirit endeavours to form clear opinions upon different effects; and last of all, the deluded public, who mistake words for ideas and ineptitudes for thought.

But the verbal stodginess of most novels is often matched by their stodgy ideas. These are nearly all trite and commonplace, and consequently make for dulness and apathy. No wonder books are skimmed and skipped when the reader at once recognises stale incident, threadbare plot, the familiar scene, worn-out character, old motive, and the well-trodden footpaths of emotion and passion. The novitiate, instead of studying the complex, wonderful life around him, seeks inspiration in the novels that have already startled the world. The new novelist never considers that there are more wonders and mysteries in everyday happenings recounted in the newspapers than in any imagined incident. Longfellow advised the poet "to look into his heart and write." His advice, however, ought to have been more comprehensive. He ought to have bade him look into the world of newspapers and write.

It is generally asserted that there is nothing new under the sun—that emotions and passions that

> "Beleaguer the heart of man"

have long ago exhausted themselves in fiction and song; that life's tragedy and comedy, its incidents, vagaries, complexities, hopes, fears, aspirations, and trials have already many times been weaved into the stories of humanity. No one disputes this fact. But it must be remembered that imperfect or ordinary imaginative vision—with a limited range of what constitutes life's interest or significance, only reveals trite pictures and immature sketches; whilst true imagination, with its comprehensive outlook and complete survey of the aspect of things, gives the world a great novel and not its *simulacra*—a stodgy one.

A favourite device of the prolix novelist is interminable descriptions of scenery. Perhaps a river scene has captivated his fancy, which is pictured in every conceivable manner. The limelight of the writer's fancy has suffused it with all imaginable adjuncts. The pearly dawn, the garish noonday, the waning afternoon, the solemn evening, have all been enlisted in the service of that wonderful river! There is apparently no end to its chameleon changes—its gleaming aspects—its wanderings, its meanderings, its shades and suggestions. The sound of its waters, the beauties of its shores, the surrounding foliage, are all commented on in diffuse language. Every possible idea is suggested by this marvel of rivers. There are at least two pages of this lamentable fluency. At last the reader imagines that the description has exhausted itself and that the story will continue its normal course. But this is only a faint delusion. The novelist has not depleted the store of his rhetorical display. The reader's patience is worn out, but the descriptive vocabulary is as copious as ever, and even when the story asserts itself, that romantic river, like Charles the First in "David Copperfield," suddenly commences to flow again in verbal streams. It never occurs to the novelist that the finest river in the world can be represented to the ordinary intelligence in a few apt, cogent sentences.

THE LITERARY YEAR BOOK.*

(*Second Notice.*)

General Review.

In many respects the eleventh annual volume differs from previous issues. Part I. consists mainly of a "Who's Who" of authors, the paragraphs being revised, or contributed by the writers themselves. This extends ten pages more than it did last year, being followed by ten pages of "Literary Agents" as before. We then come to four pages of typists, by no means complete, as some of the best offices are conspicuous by their absence. Press-cutting firms are reprinted as before. Half a dozen, instead of a dozen as last year, of blank pages, headed "Favourite Books," follow. As well might one expect to find, in the "Post Office London Directory," an inset of

* "The Literary Year Book and Bookman's Directory, 1907." George Routledge & Sons, Ltd.

Digitized by Google

blank pages entitled "Favourite Physicians or Tradesmen."

Part II. begins with thirty-two (instead of, as last year, twenty-six) pages concerning copyright, already reviewed. Then follow two short notices of books published last year, treating of certain technical aspects of literature. The directory of publishers fills about the same space as before. As regards foreign publishers, we pointed out two years ago that the well-known houses of Rome and firms of Geneva and Neuchâtel had been overlooked. Although the preface of this volume gives the reader an impression that all matter has been re-cast, the same list appears without being brought up to date.

Last year, as in 1905, we went carefully through the contents of "The Literary Year-Book," pointing out discrepancies which might be rectified. Our comments were not received in the spirit in which they were written. To devote another six columns to detailed criticism on the present occasion would only be to lay our motives open to further misconstruction.

The list of Colonial and American publishers remains unaltered. Among foreign publishers, Russia alone has been revised. In the "Booksellers," although some of Messrs. Smith & Son's shops have been added, the London list is no bigger, but the country trade occupies five more pages than last year. Periodical publications take three pages more than they did in 1906. *John Bull* is omitted. It was out at least five months before the Year-Book went to press. The list of foreign annuals has been reprinted. In the section devoted to literary societies, occupying thirty-five pages, as last year, the entries, as far as we have checked them, have been corrected. Colonial societies remain as before. In foreign societies an addition has been made to Austria. Other countries have the same matter as hitherto.

In the section devoted to libraries more than double the information is given compared with last year's issue. Instead of forty-eight pages, there are one hundred devoted to matter prepared with the assistance of the Library Association. This is a step in the right direction, and has been a happy thought on the part of the editor. In 1905, we mentioned that this section had been improved, and last year that it had been rendered still more complete. Facts such as are now given should be more profitable from a business point of view, than padding with blank pages. The new matter is calculated to appeal to librarians throughout the kingdom. In order to extend this section, the "Catalogue Raisonné," which occupied one hundred and forty-three pages last year and served no useful purpose, has been wisely omitted.

In this issue also a novel feature is a list of colonial libraries. Apart from adding value to the Year-Book for purposes of reference, if these colonial libraries were circularised and facts were given similar to those now printed of British libraries, the sale of next year's volume should be increased perceptibly. The improvement in the present issue, due to co-operation with the Library Association, should be found remunerative. If so, there is no reason why justice should not eventually be done, not only to the libraries of Great Britain, but those of the Continent as well. In past years we have ventured to point out that the meagre list of only six continental libraries, when more complete information could easily be obtained, was unworthy of an annual claiming to give extended information. If the names of the librarians of foreign collections were inserted, the sale of the book would undoubtedly increase on the Continent.

After libraries, six pages are occupied with particulars of the Nobel Prizes, reprinted from *The Author*. As in previous years, we then have lists of printers, binders, photographers, process-block makers, and so on.

A unique feature, which will be valuable for reference not only during the ensuing twelve months but for many years to come, will be found in the Addendum. This occupies seventy pages, devoted to a complete bibliography of the writings of George Meredith. It has been compiled in an admirable manner by Mr. A. J. K. Esdaile.

The 1907 "Literary Year-Book," therefore, contains two excellent new sections, making it a distinct improvement on its predecessors.

But, we again repeat, why cannot there be, as is customary in other books of reference, in addition to the contents table at the beginning, a general index, to increase the usefulness of the work when it is consulted by a busy scribe?

A. R.

"MUSICAL REMINISCENCES." *

IF the study of mankind is man, an autobiography should furnish an introspective analysis written by someone who really ought to know his subject with a fair degree of intimacy. Proof of this theory is given in the book before us containing the story of a life written *currente calamo* in a way calculated to appeal especially to Mr. Barnett's musical disciples and many admirers. The author came into the world blest with musical parents, his mother being a pupil of Sir William Sterndale Bennett and his father a teacher of

* "Musical Reminiscences," John Francis Barnett. (Hodder and Stoughton), 340 pp., 10*s.* 6*d.* net.

Digitized by Google

singing. Moreover, particulars of uncles, aunts and cousins, who achieved distinction in the youngest of the arts, are also mentioned. To follow the career of so busy a musician as Mr. Barnett during nearly seventy years is a matter of interest not merely to those of his profession, but also to non-musicians, although he has no exciting adventures to relate. Yet, apart from music, there are many references to literary people. For instance, at Boulogne, he met Douglas Jerrold, with whom his father had been intimate for some years. At that time, Jerrold seemed to be bent double by age or infirmity, and gave little indication of his brilliant wit. On the contrary, he appeared a very serious personage, especially when gravely counselling the boy to work zealously for his art. As Mr. Barnett's uncle, the well-known composer of the "Mountain Sylph" and numerous other operas, kept open house, he entertained the chief authors of the day, amongst them being Thackeray. On one occasion Jerrold was there button-holed by a chronically impecunious friend, who said, "Would you lend me a sovereign?" "With the greatest pleasure, my dear fellow," replied Jerrold, plunging his hand into his pocket, "only I do not happen to have one about me." Another character mentioned in this book is Mark Lemon, the *Punch* editor and associate of Dickens. When Mr. Barnett spent a merry evening in Lemon's family circle, the appearance of the latter was very striking and patriarchal. Incidentally, there are allusions to two musical critics of the *Times*, who held opposite views concerning Wagner. The first was James Davison, husband of Arabella Goddard, who was unmistakably anti-Wagnerian, while the second was Dr. Hueffer, who, when he succeeded Davison, actively propagated and extolled the Wagner cult through the medium of the then all-powerful "Thunderer." The well-known musical critic of the *Daily Telegraph*, Mr. Joseph Bennett, is referred to as contributing the libretto of "The Good Shepherd," a cantata produced at Brighton in 1876. So admirably adapted to the music was the libretto he furnished, that, with such sympathetic material to work upon, the cantata was speedily finished. It is said that biography is not only valuable as an example to imitate, but as a beacon to warn. Judging by the many autobiographies recently published, the sincerest form of flattery will, no doubt, be accorded to Mr. Barnett's production by writers less qualified than himself. But the pen of this ready writer does not contain any cautions regarding the hardships which beset most tyros who seek to earn their livelihood in an overcrowded profession. His own life appears to have been an exceptionally pleasant one.

A. R.

CORRESPONDENCE.

A VICTIM OF FAITH.

SIR,—I am the author of half-a-dozen novels that have been produced by the best publishers in England and America, and I have lately written a new one, which I decided to publish myself, being somewhat dissatisfied with the smallness of my royalties. The opinion of one or two expert critics on the work, and my own confidence in it, made me believe there was no risk in the matter; I felt, and still feel, that a large section of the public would applaud and like it.

I, therefore, refused a moderately good offer of a royalty and put it into the hands of a well-esteemed publisher, employing capable agents and travellers, to place it on the market.

But I find that, without advertising largely in the papers, I can get no notices of my book; and that without notices no libraries or booksellers will push it, in spite of the fact that my last book was an undoubted success. They say, "We will take it when there is a demand for it"; but I want to learn how there can possibly be a "demand!"

What can I do? If the book is neither put on show nor written about, how is it ever to reach the public at all? I can't afford to advertise it, to any extent, and I have no influence. Am I to pile copies on a barrow and sell them in the Strand, or had I better, at once, dispose of them as waste paper?

Several publishers have assured me that advertising never sells a single copy of a book. I conclude, therefore, that it is due only to catch reviews, and the bigger the advertisement, the longer and more flattering the reviews! In this case the public must suffer, as well as the author, since it can hear only of the books that are well advertised, however poor in quality.

Is it not time we had some independent medium which would qualify literary works *on their own merits*, and place them before the intelligent reading public without being paid to do so? How long is the artist's work to go on depending entirely upon the money available to back it? Who will deny that even the genius of a Dickens would stand little chance of recognition to-day if it did not find a wealthy publisher to boom it?

I see nothing to mend matters at present—nothing between a State newspaper and a barrow in the Strand. Can anyone help me with a suggestion?

A VICTIM OF FAITH.

P.S.—I see now that the reason publishers give us such small royalties is because the bulk of their outlay has to be spent on advertising. They, too, are victims!

Digitized by Google

Book Lists.

Sir,—I venture to think that the Society of Authors should raise a protest against the pernicious custom which obtains, not only in trade circles, but in reviews and periodicals calling themselves literary, of publishing as pertinent news the numbers sold of novels and other books which have absolutely no literary merit whatever, or even claim to be in print at all. These numbers, being published in lists at regular intervals, are without doubt scanned and acted on by the foolish as guides to reading, to their own great waste of time and the harm of others.

The question is often raised, what has led to the extinction of literary value in the novels of the new century? There can be no manner of doubt that this has been the most potent cause; and it behoves every lover of real books to refuse to read or subscribe to any paper which indulges in such a pernicious custom by endeavouring to increase its circulation by pandering to vulgar curiosity.

Your obedient servant,
Onlooker.

The Cost of Production.

Sir,—In the issue of last April, a correspondent drew attention to the long delay in reprinting "The Cost of Production," which most members of the society probably deem the most valuable of all its publications. Nothing appears to have been done as yet, but I hope that early steps will be taken.

Meanwhile I shall be glad, if any fellow-member who has a copy which he is willing to dispose of, will communicate with me.

Yours faithfully,
W. M. Thorburn.

"Half Profits."

Sir,—I was glad to read your article on "Half-Profits," in the last issue of *The Author*, and although the matter is very fairly stated, if you will permit me to relate my experience in this connection, it will be seen there are publishers, and publishers; and some of them have very elastic ideas as to commercial morality and what "half-profits" really mean.

Some time back—when, unfortunately, I did not know as much as I do now—I published through two firms of standing two books on the "half-profit" system, and both of them were successful, but when the accounts came in, "Oh! what a surprise!" The first firm, who we will call Messrs. B. rendered an absolutely fair account, sending no user's and bookbinder's receipts, &c., and charged 10 per cent. for publishing. On the other hand, the account received from Messrs. B. was a curiosity in its way, and was loaded up and inflated in every possible way; consequently my half-share could hardly be seen with the naked eye. The original printing, binding and correction accounts were not sent; 15 per cent. was charged for publishing; and as a "last straw," one guinea per half-year was charged for "cataloguing," or, in other words, for printing in their trade price list the name of the goods they had to sell.

No comment on the above is necessary, but, thanks to the Society of Authors, a little daylight has been let into the "darkest Africa" of publishing, and Messrs. B. are now, I believe, fain to offer a fair royalty, as they find "green geese" are not so plentiful as they used to be.

Yours faithfully,
Once Bitten.

Postal Tariff.

Sir,—Those who have hitherto striven in vain for a reduction in the British postal tariff on printed matter may be interested in the ingenious suggestion made, under somewhat similar circumstances, by the *Züricher Post* for carrying the war into the enemy's country. As it is, the Swiss post office carries within the country newspapers of under 50 grammes for the trivial sum of 2 centimes (one-fifth of a penny). But there are those who would gladly see this reduced to 1 centime, or even less. The Government at Berne, it appears, has made more or less vague promises on the subject, and has afterwards found it convenient to forget the same. It is a way Governments have. The *Züricher Post* accordingly invites the entire Swiss Press to adopt the resolution to publish *no* "Parliamentary intelligence" whatever for an entire session.

Happy is the land that can make such a suggestion in all seriousness!

Yours faithfully,
E. D.

Vevey, Switzerland,

Typewriters.

Sir,—Could you suggest through your columns, to those who are constantly improving on existing typewriters, what a boon they would confer on many if—having struck an average for a thousand words—the machine could mark the thousand, either by pricking through the paper or in any other way?

Faithfully yours,
Pravda.

Digitized by Google

MISS RUTH SPEAKMAN,

Typewriting, Shorthand, French Copying and Translation, Duplicating.

Private Room for Dictation and Letter Writing.

10, York Buildings, ADELPHI, W.C. Telephone: 1863 Gerrard.

TINY COTTAGE to Let, Furnished. Suit Author. Homely, Healthy, Bracing (Golf, Fishing). On fell-side (Yorkshire Moors), station one mile. Post near, Farm near. Grand Scenery! £24 per annum, or till July, 12/- weekly. LESTER, CAVENDISH, BLUNDELLSANDS.

WILL any Author send by parcels post to Hon. Sec. British Rummage Centre, Seaforth, Liverpool, Old Neckties, Socks, Shirts, to be sold daily to Clerks and Shop Assistants in aid of Paralysed People?

SIKES and SIKES,

THE WEST KENSINGTON TYPEWRITING OFFICES,
(Established 1893.)

229, Hammersmith Rd., LONDON, W. and (private address) 13, Wolverton Gardens, Hammersmith, W.

Authors' MSS.; Translations; Duplicating; Plays and Actors' Parts; Legal, General and Commercial Documents. Usual Terms. *References.*

"THE WRITER'S WHITAKER."

THE LITERARY YEAR-BOOK: 1907.

All the established features, revised and extended, and, as supplement,

A COMPLETE BIBLIOGRAPHY OF THE WORKS OF GEORGE MEREDITH.

Ready at all Booksellers, 5s. net, on December 11, 1906.

GEORGE ROUTLEDGE & SONS, Ltd., Broadway House, E.C.

ESTABLISHED] *The Athenæum Press, Taunton.* [XVIII. CENT.

BARNICOTT & PEARCE

INVITE ENQUIRIES RESPECTING PRINTING.

ESTIMATES OF COST, AND OTHER DETAILS, PROMPTLY GIVEN.

TYPEWRITING, INDEXING, PROOF-READING.—LADY (educated and experienced) undertakes all branches of above; accuracy, promptitude, highest testimonials. Terms on application.

MISS FOOT,
48, Digby Mansions, Hammersmith.

TYPEWRITING COMPANY,
Oswald House, Queen Victoria Road, Coventry.

Every description of work, by experienced typists. MSS. from 9d. per 1000 words. Short Stories or Poems, in book form, as Souvenirs (Illuminated if desired) a speciality.
Particulars on application.

MRS. GILL, TYPEWRITING OFFICE.
35, LUDGATE HILL, E.C.
(ESTABLISHED 1883.)

Authors' MSS. carefully copied from 1s. per 1,000 words. Duplicate copies third price. French and German MSS. accurately copied; or typewritten English translations supplied. References kindly permitted to Messrs. A. P. Watt & Son, Literary Agents, Hastings House, Norfolk Street, Strand, W.C *Telephone 8464 Central.*

Miss JANET WAY,
19, Narbonne Av., Clapham Common, S.W.

TYPEWRITING with Accuracy and Despatch.

Authors' MSS. 9d. per 1,000 words. In duplicate, 1s. per 1,000. Plays, Translations, General Copying. Samples and Price Lis on Application.

"THE AUTHOR."

SCALE FOR ADVERTISEMENTS.

[ALLOWANCE TO MEMBERS OF THE SOCIETY 20 PER CENT.]

Front Page	£4	0	
Other Pages	3	0	
Half of a Page	1	10	0
Quarter of a Page	0	15	0
Eighth of a Page	0	7	6
Single Column Advertisements ... ... per inch	0	6	0
Bills for Insertion ... ... per 2,000	3	0	0

Reduction of 20 per cent. made for a Series of Six and of 25 per cent. for Twelve Insertions.

Advertisements should reach the Office not later than the 20th for insertion in the following month's issue.

All letters respecting Advertisements should be addressed to the ADVERTISEMENT MANAGER, *The Author* Office, 39, Old Queen Street, Storey's Gate, S.W.

Digitized by Google

SPANISH INFORMATION BUREAU.

For the United Kingdom and the Colonies.

Founded and Conducted by
RACHEL CHALLICE.

London Office:
4, GREAT WINCHESTER STREET, E.C.

The Spanish Information Bureau, which enjoys the collaboration of the best known Spanish publicists, engages to supply information at a short notice on Political, Literary, Artistic, and Social matters relating to Spain.

Its Conductor, Miss Rachel Challice, is translator of the well-known Spanish Novelist, Senor Palacio Valdes, has written a good deal on Spanish subjects, and is an Associate of the Foreign Press Association.

As Delegate to Spain of the English Society of Authors at the Cervantes Ter-Centenary, Miss Rachel Challice received the Official Medal from the Minister of Education at Madrid.

All inquiries and letters should be addressed to

MISS RACHEL CHALLICE,
c/o D. H. Lambert, Esq. *(Solicitor to the Spanish Information Bureau),*
4, Great Winchester Street, LONDON, E.C.

GEOFFREY BESANT

Teaches Singing, French and German Songs, Ballads, etc., at the Bechstein Hall Studios.

Address: **66, Chancery Lane, W.C.,** for Terms and Appointments.

"A CHRISTMAS REVERIE," By Arthur E. Caleb, Late Scholar Muir Central College, Allahabad,

And Author of "A Study of the English Language." 5 by 4. Smith. 6d. net.

Extract from *The Athenæum.*—"There is much charm, tenderness, and feeling in his poem, entitled 'A Christmas Reverie.' The exuberance of its metres and rhymes is not more astounding than its sustained ebullience of amorous imagination, its metrical verbosity than its frenzied erotomania. We heartily recommend this pretty little poem to the general public."—Dated January 10th.

For Copies apply to W. H. SMITH & Co., 103, High Road, KILBURN.

Bradbury, Agnew, & Co. Ld.

The Whitefriars Press,
LONDON & TONBRIDGE,

Having largely increased their PRINTING and BOOKBINDING PLANT (which is now one of the most complete in the British Isles), are prepared to undertake, at short notice, the production of

Works of Fiction, Legal and Medical Text Books, High-Class Magazines, Newspapers, etc.

ESTIMATES FREE.

An Illustrated Booklet descriptive of the Country Branch of the Firm sent on receipt of a Post Card.

Telegrams: Charivari, London: Charivari, Tonbridge. Telephones: 28 Holborn; 19 Tonbridge; 9108 Central.

Printed by BRADBURY, AGNEW, & CO. LD., and Published by them for THE SOCIETY OF AUTHORS (INCORPORATED). at 10, Bouverie Street, London, E.C.

Digitized by Google

The Author.

(*The Organ of the Incorporated Society of Authors. Monthly.*)

VOL. XVII.—No. 6. MARCH 1, 1907. [PRICE SIXPENCE.

CONTENTS.

	PAGE
Notices	137, 151
Committee Notes	138
Books published by Members of the Society	140
Literary, Dramatic and Musical Notes	141
Paris Notes	141
Scandinavian Notes	143
Copyright in the Isle of Man	144
Decision as to the right to use the name of Webster	145
Copyright Contract and Conspiracy in the United States	148
Magazine Contents	149
Warnings to the Producers of Books	150
Warnings to Dramatic Authors	150
Warnings to Musical Composers	150
How to Use the Society	151
To Musical Composers	151
The Reading Branch	151
Legal and General Life Assurance Society	151
General Notes	152
Sir Michael Foster, K.C.B.	152
The Death of Carducci	153
The Drama in the United States	154
A Page of Life	155
On the Shelf	158
The Playhouse of the Past	161
Correspondence	162

PUBLICATIONS OF THE SOCIETY.

1. **The Annual Report for the current year.** 1*s.*
2. **The Author.** Published ten months in the year (August and September omitted), devoted especially to the protection and maintenance of Literary, Dramatic, and Musical Property. Issued to all Members gratis. Price to non-members, 6*d.*, or 5*s.* 6*d.* per annum, post free. Back numbers from 1892, at 10*s.* 6*d.* per vol.
3. **Literature and the Pension List.** By W. MORRIS COLLES, Barrister-at-Law. 3*s.*
4. **The History of the Société des Gens de Lettres.** By S. SQUIRE SPRIGGE. 1*s.*
5. **The Cost of Production.** (Out of print.)
6. **The Various Methods of Publication.** By S. SQUIRE SPRIGGE. In this work, compiled from the papers in the Society's offices, the various forms of agreements proposed by Publishers to Authors are examined, and their meaning carefully explained, with an account of the various kinds of fraud which have been made possible by the different clauses in their agreements. 3*s.*

   Addenda to the Above. By G. HERBERT THRING. Being additional facts collected at the office of the Society since the publication of the "Methods." With comments and advice. 2*s.*
7. **Copyright Law Reform.** An Exposition of Lord Monkswell's Copyright Bill of 1890. With Extracts from the Report of the Commission of 1878, the Berne Convention, and the American Copyright Bill. By J. M. LELY. 1*s.* 6*d.*
8. **The Society of Authors.** A Record of its Action from its Foundation. By WALTER BESANT (Chairman of Committee, 1888—1892). 1*s.*
9. **The Contract of Publication in Germany, Austria, Hungary, and Switzerland.** By ERNST LUNGE, J.U.D. 2*s.* 6*d.*
10. **Forms of Agreement issued by the Publishers' Association; with Comments.** By G. HERBERT THRING, and Illustrative Examples by Sir WALTER BESANT. 2nd Edition. 3*s.*
11. **Periodicals and their Contributors.** Giving the Terms on which the different Magazines and Periodicals deal with MSS. and Contributions. 6*d.*
12. **Society of Authors.** List of Members. Published October, 1902, price 6*d.* Supplemental List to July, 1903, price 2*d.*, on sale to Members and Associates only.

[*All prices net. Apply to the Secretary, 39, Old Queen Street, Storey's Gate, S.W.*]

Digitized by Google

The Society of Authors (Incorporated).

Telegraphic Address: "AUTORIDAD, LONDON." *Telephone No.: 374 Victoria (G.P.O.).*

PRESIDENT.

GEORGE MEREDITH, O.M.

COUNCIL.

SIR WM. REYNELL ANSON, Bart., D.C.L.
THE RIGHT HON. THE LORD AVEBURY, P.C.
J. M. BARRIE.
A. W. Á BECKETT.
ROBERT BATEMAN.
F. E. BEDDARD, F.R.S.
SIR HENRY BERGNE, K.C.B., K.C.M.G.
THE RIGHT HON. AUGUSTINE BIRRELL, P.C.
THE REV. PROF. BONNEY, F.R.S.
THE RIGHT HON. JAMES BRYCE, P.C.
THE RIGHT HON. THE LORD BURGHCLERE, P.C.
HALL CAINE.
EGERTON CASTLE, F.S.A.
EDWARD CLODD.
W. MORRIS COLLES.
THE HON. JOHN COLLIER.
SIR W. MARTIN CONWAY.
F. MARION CRAWFORD.
THE RIGHT HON. THE LORD CURZON OF KEDLESTON.
AUSTIN DOBSON.
SIR ARTHUR CONAN DOYLE.
A. W. DUBOURG.
SIR MICHAEL FOSTER, K.C.B., F.R.S.
DOUGLAS FRESHFIELD.
W. S. GILBERT.
EDMUND GOSSE, LL.D.
SYDNEY GRUNDY.
H. RIDER HAGGARD.
THOMAS HARDY.
MRS. HARRISON ("LUCAS MALET").
ANTHONY HOPE HAWKINS.
E. W. HORNUNG.
JEROME K. JEROME.
HENRY ARTHUR JONES.
J. SCOTT KELTIE, LL.D.
RUDYARD KIPLING.
PROF. E. RAY LANKESTER, F.R.S.
J. M. LELY.
THE REV. W. J. LOFTIE, F.S.A.
LADY LUGARD (MISS FLORA L. SHAW).
MRS. MAXWELL ("M. E. BRADDON")
JUSTIN MCCARTHY.
THE REV. C. H. MIDDLETON-WAKE.
SIR LEWIS MORRIS.
HENRY NORMAN, M.P.
SIR GILBERT PARKER, M.P.
J. C. PARKINSON.
A. W. PINERO.
SIR FREDERICK POLLOCK, Bart., LL.D
WALTER HERRIES POLLOCK.
OWEN SEAMAN.
G. BERNARD SHAW.
G. R. SIMS.
S. SQUIRE SPRIGGE.
J. J. STEVENSON.
FRANCIS STORR.
WILLIAM MOY THOMAS.
MRS. HUMPHRY WARD.
PERCY WHITE.
FIELD MARSHAL THE RIGHT HON. THE VISCOUNT WOLSELEY, K.P., P.C., &c.

Hon. Counsel—E. M. UNDERDOWN, K.C.

COMMITTEE OF MANAGEMENT.

Chairman—SIR HENRY BERGNE, K.C.B., K.C.M.G.
Vice-Chairman—A. W. Á BECKETT.

AUSTIN DOBSON.
DOUGLAS FRESHFIELD.
SYDNEY GRUNDY.
ANTHONY HOPE HAWKINS.
E. W. HORNUNG.
J. M. LELY.
OWEN SEAMAN.
G. BERNARD SHAW.
FRANCIS STORR.
PERCY WHITE.

SUB-COMMITTEES.

ART.
THE HON. JOHN COLLIER (*Chairman*).
SIR W. MARTIN CONWAY.
M. H. SPIELMANN.

COPYRIGHT.
A. W. Á BECKETT.
SIR HENRY BERGNE, K.C.B., K.C.M.G.
W. MORRIS COLLES.
ANTHONY HOPE HAWKINS.
J. M. LELY.
SIR GILBERT PARKER, M.P.

DRAMA.
HENRY ARTHUR JONES (*Chairman*).
A. W. Á BECKETT.
SIR F. C. BURNAND.
ANTHONY HOPE HAWKINS.
SYDNEY GRUNDY.
A. W. PINERO.
G. BERNARD SHAW.

Counsel in the United States—LAWRENCE GODKIN, 30, Pine Street, New York, U.S.A.

Solicitors— { FIELD, ROSCOE & Co., 36, Lincoln's Inn Fields, W.C.
G. HERBERT THRING, 39, Old Queen Street, Storey's Gate, S.W. } *Secretary*—G. HERBERT THRING.
Solicitor in England to La Société des Gens de Lettres.

OFFICES: 39, OLD QUEEN STREET, STOREY'S GATE, S.W.

Digitized by Google

The Author.

(The Organ of the Incorporated Society of Authors. Monthly.)

FOUNDED BY SIR WALTER BESANT.

VOL. XVII.—No. 6. MARCH 1ST, 1907. [PRICE SIXPENCE.

TELEPHONE NUMBER:

374 VICTORIA.

TELEGRAPHIC ADDRESS:

AUTORIDAD, LONDON.

NOTICES.

FOR the opinions expressed in papers that are signed or initialled the authors alone are responsible. None of the papers or paragraphs must be taken as expressing the opinion of the Committee unless such is especially stated to be the case.

THE Editor begs to inform members of the Authors' Society and other readers of *The Author* that the cases which are from time to time quoted in *The Author* are cases that have come before the notice or to the knowledge of the Secretary of the Society, and that those members of the Society who desire to have the names of the publishers concerned can obtain them on application.

List of Members.

THE List of Members of the Society of Authors published October, 1902, at the price of 6*d.*, and the elections from October, 1902, to July, 1903, as a supplemental list, at the price of 2*d.*, can now be obtained at the offices of the Society. They will be sold to members or associates of the Society only.

All further elections have been chronicled from month to month in these pages.

THE PENSION FUND OF THE SOCIETY.

The Committee's Decision, 1906.

THE Trustees of the Pension Fund of the Society have reported to the Pension Fund Committee that there are sufficient funds to enable them to declare another pension. The committee would be glad to receive information, unofficially, from any member of the society of any urgent case within the member's personal knowledge.

Information of such cases, which should be as full as possible, should be sent to the Secretary, 39, Old Queen Street, Storey's Gate, S.W., and will receive the prompt and careful attention of the committee.

The death of Mrs. J. H. Riddell leaves a sum of £300 to be transferred to the Pension Fund. This sum was handed to Mrs. Alec Tweedie by Mr. Balfour, then First Lord of the Treasury, to be held under certain trusts for the benefit of Mrs. Riddell, and then to be transferred to the Pension Fund of the Society. These trusts are now at an end.

The original trustees purchased £228 of Glasgow and South-Western Railway 4 per cent. Preference Stock, and the trustees of the Pension Fund have now accepted the amount, which has been transferred in their names, and is added to the list of stocks printed below.

Investments of the Fund.

THE Trustees of the Pension Fund met at the Society's Offices, March 5th, 1906, and having gone carefully into the accounts of the fund, decided to invest a further sum. They have now purchased £200 Cape of Good Hope 3½ per cent. Inscribed Stock, bringing the investments of the fund to the figures set out below.

This is a statement of the actual stock; the

Digitized by Google

money value can be easily worked out at the current price of the market :—

Consols 2½ %	£1000	0	0
Local Loans	500	0	0
Victorian Government 3 % Consolidated Inscribed Stock	291	19	11
War Loan	201	9	3
London and North-Western 3 % Debenture Stock	250	0	0
Egyptian Government Irrigation Trust 4 % Certificates	200	0	0
Cape of Good Hope 3½% Inscribed Stock	200	0	0
Glasgow and South-Western Railway 4% Preference Stock	228	0	0
Total	£2,871	9	2

Subscriptions, 1906.	£	s.	d.
July , Brend, C. Cunninghame	0	5	0
Oct. 4, Weaver, Mrs. Baillie	0	10	0
Oct. 5, Marchant, James	0	10	0
Oct. 15, Coleburn, Miss Maud	0	5	0
Oct. 31, Rhys, Ernest	0	5	0
Nov. 17, Dass, B. K.	0	5	0
Nov. 20, Smith, Bertram	0	10	6
Dec. 4, Shaw, Mrs. Bernard	1	1	0
Donations, 1906.			
July 4, Hankin, St. John	1	1	0
July 14, Nisbet, Dr. J.	1	1	0
Sept. 17, Tuite, Hugh	0	10	0
Oct. 1, Tweedie, Mrs. Alec, collected for Mrs. J. H. Riddell Fund	300	0	0
Oct. 4, Drake, Maurice	0	10	6
Dec. 13, Hardie, R.	0	5	0
Dec. 28, Egbert, Henry	0	5	0
1907.			
Jan. 1, White, Mrs. Carolin	0	5	0
Jan. 10, Sherwood, Mrs.	0	10	6
Jan. 16, Drake, Maurice	0	10	6
Jan. 16, Roe, Mrs. Harcourt	0	10	0
Jan. 16, Alsing, Mrs.	0	5	6
Jan. 15, Sheppard, A. T.	0	10	6
Feb. 5, Bolton, Miss Anna	0	5	0
Feb. 9, Walker, Mrs. Faure	1	1	0
Feb. 13, FitzGerald, Mrs. Augustine	0	10	6
Feb. 15, Plunkett, Count J. N.	0	5	0

COMMITTEE NOTES.

I.

THE second meeting of the committee for the year 1907 was held on February 4th.

The first business done was the election of members and associates. The total elections for the current year now number thirty-two.

Sir Robert Anderson, K.C.B., has been elected a member of the society's committee, to fill the vacancy caused by the resignation of Mr. Sydney Grundy, which was referred to in the last number.

Mr. A. Hope Hawkins was elected chairman of the committee for the coming year, commencing in March next. There is no need to mention the many services which Mr. Hawkins has rendered to the society. As chairman of the committee from 1900 to 1903, by his tact and application he carried through many difficult matters. He has been a strong supporter of the Pension Fund, and was largely instrumental in its foundation. The committee feel that Mr. Hawkins will receive the warm support of all the members.

The following resolution, proposed by Mr. Francis Storr, was carried : "That the three members of the committee with the longest continuous service retire at the end of each year, and be not eligible for re-election till after a year's interval, but that the rule do not apply to the chairman for the time being or to the treasurer."

It was decided that a further sum of £120 should be invested in Croydon Corporation Stock, and added to the capital of the society. Last year £390 was added to the society's capital, bringing the amount up £1,366. The sum now invested brings the total to £1,486. The committee feel it is most important to have a strong reserve fund in case of any heavy legal expenses which the society might be called upon to bear on behalf of its members, and they are glad, therefore, to note the steady increase.

A case in which a publisher had rendered accounts of a book published on the half-profit system met with the committee's consideration, and it was decided, with the requisite authority from the member concerned, to take action against the publisher as quickly as possible.

The committee gave further consideration to a case which they had previously decided to take up on behalf of one of the members, and they determined to support the member in his present difficulty.

The society's general meeting has been fixed for Wednesday, March 20th, at the Royal Medical and Chirurgical Society's Rooms, 20, Hanover Square, W. Due notice of the meeting, with the report, will be forwarded to the members. The date of the annual dinner has been fixed for May 8th or May 9th. Members of the society will receive notice of the dinner, which it is hoped, though nothing definite has yet been fixed, will be held at the Criterion Restaurant.

II.

A special meeting of the committee of management of the society was held on Monday, February

Digitized by Google

11th, at four o'clock, in order to settle the report to be issued to the members, and to consider other matters that had arisen since the last meeting.

The first item before the committee was the election of members. Seven members and associates were elected, bringing the number for the current year up to thirty-nine. The names will be found on another page.

The final draft of the report and the statement of accounts were laid before the committee and passed.

A case of one of the members against a gentleman, for whom he had done some literary work, arising out of a dispute as to the exact terms of the contract, was taken up by the society, acting on the advice of its solicitors.

Owing to the treasurer's illness with influenza, the committee authorised the chairman to sign cheques for the time being.

Mr. Hall Caine laid before the committee the draft of a Copyright Bill that is being considered in the Isle of Man. The object of the Bill is to bring the law of the Isle of Man into conformity with the British copyright statutes. The committee expressed their thanks to Mr. Hall Caine for his interest in the matter and for calling their attention to the Bill. They pointed out that the question at issue was really one for a copyright lawyer, who would be able to show whether the Bill omitted any of the necessary clauses, or exceeded the rights granted by the British statutes. The committee suggested that Mr. Hall Caine would be able, by the influence he could exert, to see that the matter was carefully safeguarded as the Bill passed through the House of Keys.

Cases.

SINCE the issue of the last number of *The Author* twenty-one cases have passed through the Secretary's hands. Seven of these dealt with the question of accounts. Five have been settled, the accounts rendered and forwarded to the authors. Two still remain unsettled owing to the publishers desiring time to make up their books and get the statements ready.

There have been eight cases in which the Secretary has been asked to obtain the return of MSS. from editors. In six of these the MSS. have been returned. Two are still left open. One will, most probably, have to be placed in the hands of the solicitors of the society, owing to the editor's constant disregard of the requests that come from the office. As a rule, the Secretary has no complaint to make in regard to the prompt reply he gets to his letters. Editors and publishers are courteous and obliging, but there are one or two who persistently disregard the Secretary's requests, however courteously they may be worded. The publishers are not always unknown publishers, and the editors not always associated with disreputable papers.

There have been three demands for money, two of which have been successful. The cheques have been forwarded. The one remaining unsettled has only recently come into the Secretary's hands. Three cases touching the correct interpretation of agreement to are not yet settled. Negotiations in questions of this kind, owing to the correspondence necessary, are difficult.

The Secretary is pleased to report that all antecedent cases included in the last number of *The Author* have either been settled or placed in the hands of the society's solicitors for settlement.

FEBRUARY ELECTIONS.

Brooke, Miss Emma .	
Clements-Henry, Miss Bertha	Henwick Lodge, Burnt Ash Road, Lee, S.E.
Cowland, F. Montgomery	71, Waterloo Street, Glasgow.
Cowley, J. M. R. . .	47, Lysways Street, Walsall, Staffs.
de Brandt, Victor . .	
Harrison, Mrs. Darent .	1, St. Paul's Place, St. Leonards-on-Sea.
Scoon, W. G. . .	Yokohama Specie Bank, 120, Bishopsgate Street Within, E.C.
Seccombe, Thomas . .	8, Churchfield Road East, Acton, W.
Tighe, Henry . .	52, Clareville Grove, Gloucester Road, S.W.
Vicars, Sir Arthur, K.C.V.O.	Office of Arms, Dublin Castle.
Warden, Mrs. Alfred .	37, Queen's Gate Gardens, S.W.
Willmore, Edward (O'Dermid W. Lawler)	13, Barwick Road, Forest Gate, E.
Bailey, Miss Marie E. .	Calthorpe Home, Handsworth, Birmingham.
Christie, Mrs. . .	Park Corner, Ewell, Surrey.
Plunkett, Count George Noble	26, Upper FitzWilliam Street, Dublin.
Ralli, Constantine . .	55, Westminster Mansions, Westminster, S.W.

Digitized by Google

Simpson, Miss Lucie . 79, Albany Street, Regent's Park, N.W.

Stewart, David F. . Felix Villa, Tonbridge, Kent.

Two members do not desire either their names or their addresses printed.

BOOKS PUBLISHED BY MEMBERS OF THE SOCIETY.

BIOGRAPHY.

MADAME DE STAËL AND HER LOVERS. By FRANCIS GRIBBLE. 9 × 5¾. Nash. 15*s.* n.

THE STORY OF THE "CHERRYBLE" GRANTS. From the Spey to the Irwell. By the Rev. W. HUME ELLIOT. 7½ × 5. 247 pp. Sherratt and Hughes. 4*s.* n.

BOOKS FOR THE YOUNG.

NATURE STUDIES AND FAIRY TALES. For Infant Schools and Transition Classes. Part 2. 7½ × 5. Nelson.

CLASSICAL.

PARALIPOMENA SOPHOCLEA. Supplementary Notes on the Text and Interpretation of Sophocles. By LEWIS CAMPBELL, Emeritus Professor of Greek in the University of St. Andrews. 7¾ × 5. 287 pp. Rivington. 6*s.* n.

FICTION.

THE LONELY LADY OF GROSVENOR SQUARE. By MRS. HENRY DE LA PASTURE. 7¾ × 5. 386 pp. Murray. 6*s.*

THE KINSMAN. By MRS. ALFRED SIDGWICK. 7¾ × 5¼. 323 pp. Methuen. 6*s.*

MY LADY NAN. By BESSIE DILL. 8 × 5. 293 pp. Hurst and Blackett. 6*s.*

LIVING LIES. By ESTHER MILLER. 7¾ × 5¼. 372 pp. Methuen. 6*s.*

THE FLARE OF THE FOOTLIGHTS. By HORACE WYNDHAM. 7¾ × 5¼. 328 pp. Grant Richards. 6*s.*

ADAM'S CLAY. By COSMO HAMILTON. 7¾ × 5. 326 pp. Hutchinson. 6*s.*

ADVENTURES IN THE DARK. By J. KEATING. 8½ × 5½. 122 pp. Cardiff: *Western Mail.* 6*d.*

HER HIGHNESS'S SECRETARY. By W. CARLTON DAWE. 7¾ × 5. 341 pp. Nash. 6*s.*

THE EXPENSIVE MISS DU CANE. By S. MACNAUGHTAN. 7½ × 5. 362 pp. Heinemann. 6*s.*

IN THE CAUSE OF FREEDOM. By A. W. MARCHMONT. 7¾ × 5. 318 pp. Ward, Lock. 6*s.*

THE DIAMOND SHIP. By MAX PEMBERTON. 7¾ × 5¼. 348 pp. Cassell. 6*s.*

THE POINTING FINGER. By RITA. 7¾ × 5. 306 pp. Nash. 6*s.*

THE BARONY OF BRENDON. By E. H. LACON WATSON. 7¾ × 5. 320 pp. Brown, Langham. 6*s.*

THE MASSACRE OF THE INNOCENTS. By AN OXFORD SCHOLAR. Billing and Son, Guildford.

THE FOLLY OF THE WISE. By G. SIDNEY PATERNOSTER. 7¾ × 5. 318 pp. John Long. 6*s.*

AMALIA. By GRAHAM HOPE. 7¾ × 5. 316 pp. Smith Elder. 6*s.*

MAD SIR GEOFFREY. By FLORENCE WARDEN 7½ × 5. 328 pp. Everett. 6*s.*

THE CALORÉ GIRL. By HENRY TIGHE. 7½ × 5. 277 pp. Routledge. 6*s.*

A SERPENT IN HIS WAY. By SUZANNE SOMERS (Miss J. M. R. Cowley). 8 × 5. 320 pp. J. Long.

A MINISTER OF FATE. By SUZANNE SOMERS (Miss J. M. R. Cowley). 8 × 5. 341 pp. J. Long.

THE SUNDERED STREAMS. By REGINALD FARRER. 7¾ × 5. 399 pp. Arnold. 6*s.*

TEMPTATION. By RICHARD BAGOT. 7¾ × 5. 374 pp. Methuen. 6*s.*

THE HOUSE OF REST. By MRS. FRED REYNOLDS. 8 × 5¼. 325 pp. Hurst and Blackett. 6*s.*

THE SPANISH NECKLACE. By B. M. CROKER. 7¾ × 5. 348 pp. Chatto and Windus. 2*s.* 6*d.* n.

DIANA. By L. G. MOBERLY. 7¾ × 5. 311 pp. Ward, Lock. 6*s.*

PAINTED ROCK. By MORLEY ROBERTS. 7¾ × 5. 274 pp. Nash. 6*s.*

THE HOUSE OF HOWE. By MAY CROMMELIN. 7¾ × 5. 318 pp. Long. 6*s.*

LITERARY.

ASIATIC STUDIES, RELIGIOUS AND SOCIAL. By Sir A. C. LYALL, K.C.B., D.C.L. 2 Vols. Second Edition. 8¼ × 5½. 332 pp. and 394 pp. Murray. 5*s.* n. each volume.

NATURAL HISTORY.

ANIMAL ARTISANS, AND OTHER STUDIES OF BIRDS AND BEASTS. By C. J. CORNISH. With a Prefatory Memoir by his Widow. 8½ × 5½. 274 pp. Longmans. 6*s.* 6*d.* n.

POLITICAL.

SOCIALISM IN THE HOUSE OF COMMONS. By HAROLD COX. Longmans. Paper. 6*d.* n.

THE EGYPT OF THE FUTURE. By E. DICEY, C.B. 7¾ × 5. 216 pp. Heinemann. 3*s* 6*d.* n.

REPRINTS.

DAMPIER'S VOYAGES. Vol. II. Edited by J. MASEFIELD. 9 × 5¾. 624 pp. Grant Richards. 2 vols. 25*s.* n.

THE HAND OF ETHELBERTA. A Comedy in Chapters. 7 × 4¼. Macmillan. 2*s.* 6*d.* n.

SELECTED ESSAYS OF JOSEPH ADDISON. With an Introduction, by AUSTIN DOBSON. 102 pp. THE POEMS OF EMILY BRONTË. With Introduction, by ARTHUR SYMONS. 70 pp. (Favourite Classics.) 6*d.* each.

SCIENCE.

ELECTRONS; OR, THE NATURE AND PROPERTIES OF NEGATIVE ELECTRICITY. By SIR OLIVER LODGE, F.R.S. 8¾ × 5½. 230 pp. Bell. 6*s.*

TECHNICAL.

PHOTOGRAPHIC STUDIOS AND DARK ROOMS, WINDOW BLINDS: THEIR MAKING AND FIXING. By PAUL HASLUCK. "Work" Handbooks. Cassell. 1*s.* n.

TECHNOLOGY.

ZINC WORKING (Mechanics' Manuals). Edited by PAUL N. HASLUCK. 7 × 4¼. 96 pp. Cassell. 6*d.* n.

THEOLOGY.

THE TEMPLE OF LOVE. By E. NEWLANDSMITH. 7¼ × 5. 77 pp. Longmans. 1*s.* n.

THE BIBLE DOCTRINE OF THE ATONEMENT. Six Lectures given in Westminster Abbey. By the REV. CANON H. C. BEECHING. 7¾ × 5¼. Murray. 2*s* 6*d.* n.

TRAVEL.

THE AMERICAN SCENE. By HENRY JAMES. 7¾ × 5¾. 465 pp. Chapman and Hall. 12*s.* 6*d.* n.

Digitized by Google

LITERARY, DRAMATIC, AND MUSICAL NOTES.

MR. BRYCE, upon whom the Order of Merit has recently been conferred, is the second member of the society to receive this distinction, Mr. George Meredith, the society's president, being similarly honoured when the Order was instituted.

We desire to congratulate Mr. Bryce, and to record our indebtedness to him for the many occasions on which he has placed his wide Parliamentary knowledge, his influence and experience, at the disposal of the society.

Mrs. Wasserman (Adam Lilburn) has arranged to contribute a series of short humorous stories to the *Newcastle Weekly Chronicle*, under the heading of "North Country Tales." The first story will appear in April.

The current issue of the Royal Asiatic Society's *Journal* contains an article from the pen of Mrs. Beveridge, entitled "Further Notes on the Bābar-nāma : the Elphinstone Codex."

"The Folly of the Wise," by G. Sidney Paternoster, is the love story of a woman of wit and beauty. Mr. John Long is the publisher.

We would like to draw the attention of all interested in matters dramatic to an article on "The Pioneers: their Aims and Work," in the current number of the *English Illustrated*.

"The Clergyman's Ready Reference Diary and Kalendar for 1907," by the Rev. Theodore Johnson, is a work intended for the use of the clergy and parish workers. It comprises a visitation list, confirmation classes, occasional duty, sermons preached, diary of district visitors, choir attendances, etc. Messrs. Bemrose & Sons, Ltd., are the publishers.

"The Caloré Girl," by Henry Tighe, published by Messrs. Routledge, is a story dealing largely with the Spanish gipsies. The scenes are laid in Granada, Seville, and the mountains near Granada.

"The Values of Old English Silver and Sheffield Plate, from the Fifteenth to the Twenty-ninth Centuries," by J. W. Caldicott, is a volume one of the features of which is the large number of plates illustrating the rare and costly articles about which information is given. The plan of the book is to give the results of sales by auction of all kinds of articles of silver and Sheffield plate. Moreover, it contains a complete list of hall-marks and of makers' marks, as well as hints to collectors and tests of genuineness. The work is published by Messrs. Bemrose & Son, at the price of £2 2*s*. nett.

Messrs. Maunsel & Co., of Caxton Chambers, Middle Abbey Street, Dublin, and 26, Ludgate Hill, London, have published "Four Irish Songs," by C. Milligan Fox, with words by Edith Wheeler and Alice Milligan. The fact that they are dedicated to the members of the Irish Folk Song Society, indicates sufficiently clearly the nature of the songs. Facing each song is an illustration by Seaghan MacCathmhaiol.

We regret that, through an oversight, we omitted to append to the article, "Stodgy Fiction," which appeared in the February issue, the name of the writer—Mr. Isidore Ascher.

The latest additions to the "World's Classics," issued by the Oxford University Press, include: "The Pickwick Papers (two volumes); "Mrs. Caudle's Curtain Lectures," and "Other Stories and Essays," by Douglas Jerrold, with an Introduction by Mr. Walter Jerrold; "Cranford," and "The Moorland Cottage," by Mrs. Gaskell, with an introduction by Mr. Clement Shorter; and "Horæ Subsecivæ," by Dr. John Brown, with an introduction by Mr. Austin Dobson.

Mr. Bernard Shaw's play, "The Philanderer," produced at the Court Theatre on February 5th, deals chiefly, as its title would suggest, with the flirtations of a young man whose intentions as regards women are more or less unsettled. The cast includes Miss Mary Barton (in place of Miss Lillah McCarthy, who was absent on account of illness), Mr. Ben Webster, and Mr. Eric Lewis.

The engagement indicated in the title of Mr. St. John Hankin's new comedy, "The Cassilis Engagement," produced at the Imperial Theatre on February 11th, is between a young squire and a music-hall artiste. The play is concerned, mainly, with the efforts of the squire's mother to terminate the engagement, and the success which she achieved. Included in the cast were Miss Clare Greet, Mr. Langhame Burton, and Miss Maud Darrell.

PARIS NOTES.

AMONG the January nominations of the Order of the Legion of Honour Victorien Sardou received the *grand-croix*, Huysmans and Camille Le Sens were made Officers, and Madame Blanc Bentzon, Henry Kistemaeckers, René Boylesve, Robert de Flers and Pierre Valdagne were appointed Chevaliers of the Legion of Honour.

The death of Madame Blanc Bentzon occurred about a month after her promotion. Few women writers have been so universally esteemed as Madame Bentzon. In his preface to one of her last volumes, a book which had won the Montyon prize, Ferdinand Brunetière said of her: "I doubt

Digitized by Google

whether any woman has done as much as Madame Bentzon, during the last thirty years, for the revendication of the rights of her sex. She never raised her voice for this. That was not her way nor that of the women of her class, and her *feminism*, since we must call it by its name, had nothing virile or masculine about it, which is always somewhat ridiculous, not to say more, when it is a question of feminism."

As a matter of fact, Madame Bentzon certainly did not belong to the class of women who make themselves ridiculous by their extravagances; but, on the other hand, she left no stone unturned to make the path of her fellow-workers less rough and thorny. She travelled a great deal and lived for some time in Russia, America and England before writing her works on those countries. Madame Bentzon is best known, perhaps, in England by her articles in the *Revue des Deux Mondes*, to which she was a frequent contributor. She was an indefatigable worker, and published during her literary career some thirty or forty volumes, besides contributing to many magazines. Her volume on Americans at home had a very wide circulation, and gives an excellent idea of provincial American life which is so little known to foreigners.

"Ames Inquiètes" is the title of the new novel by Edgy. It is a curious and very exact study of certain types of women condemned by circumstances to choose for themselves a career. The scene is laid in Paris among the women students and "feministes," chiefly of the Latin Quarter. There are women of various nationalities depicted, and of different professions. The theme of the whole book is contained in the few lines from *Colomba* at the commencement of the volume: "The number is considerable, I am sure, of women who are longing to believe in something, to have faith in something, and who do not find anything which satisfies them." The whole work gives us a glimpse of the transition period in the history of feminism, of the restless, unsatisfied souls of its votaries, and the great solution of the problem raised seems to be contained in the last two or three pages of the book, where the woman returns to the natural order of things and leaves definitely the ranks of the "third sex," better prepared by her past work and experience for her new *rôle*.

"Les Origines de la Légende Napoléonienne" is the title of a volume by Philippe Gonnard on Napoleon's historic writings when at St. Helena. This book seems to be the complement to Lord Rosebery's "Napoleon," and indeed the author says in his preface: "I shall have attained my object if this work should become the convincing commentary to the title chosen by Lord Rosebery for his work on St. Helena"—Napoleon: the Last Phase—"if I can make my readers share my impression that this phase was active and fertile," etc. M. Gonnard then proceeds to study the life and resources of the ex-Emperor during his last years, his hopes and intentions, his method of work, the documents upon which he could count, the work of his collaborators, Las Cases, O'Meara, Montholon, Gourgaud, the *Memorial*, *Napoleon in Exile*, his famous *Testament*, etc. The book is interesting, and throws much fresh light on certain points that have hitherto been somewhat obscure. M. Gonnard has been seconded in his task by the Count de Las Cases and the Viscount Conëdic de Kergoualer, who have given him free access to their family archives.

The following are some of the new books: "Le Desir de Vivre," by Paul Ackier; "Théâtre de Jules Lemaître"; "Le Cas du Lieutenant Signarie J. Pommerol"; "Consolata," H. Daguerches; "Rome," by R. Schneider; "Les Mysterieuses," H. Kistemaeckers; "Journal d'une Etrangère," by Sonia; "La Terre ensorcelée," by J. Vignaud; "La France et Guillaume II.," by Victor Bérard; "Rome et Napoléon III.," by E. Bourgeois et E. Clermont.

"Amours d'hommes de lettres" (Pascal, Corneille, Voltaire, Mirabeau, Châteaubriand, Lamartine, Guizot, Mérimée, Sainte-Beuve, Sand, Musset), by M. Faguet.

"Sujets et Paysages," by M. Henri de Régnier.

Among recent historical works is Vol. XI. of "L'Empire libéral: La Veillée des Armes," by Emile Ollivier, of the French Academy. It is an account of the year 1868–1869, and takes in the beginning of the Spanish revolution, Niel's efforts to reorganise the French army, and the electoral campaign of 1869. This is all told with great exactitude, and, although M. Ollivier played so important a *rôle* himself in the events of this epoch, his account is that of a strict historian.

"Histoire de la Renaissance catholique en Angleterre," by A. Thureau-Dangin, an interesting study of the work and personality of Cardinal Newman and of Cardinal Manning.

"Vues d'Amérique" is the title of the book in which Paul Adam gives his impressions and ideas after a visit to the St. Louis Exhibition. He has returned to France enthusiastic as regards the energy and solidarity of the Americans as a nation.

"La Perse en Automobile," by Claude Anet, is the account of a journey undertaken by the author with the Prince and Princess Bibesco. The volume is illustrated with photographs.

Among the translations which have attracted great attention recently are "Shakespeare," by Tolstoi, translated by Bienstock; and "La Puissance du Mensonge," by Johan Bojer, translated from the Norwegian by G. C. Cros. The latter is a

Digitized by Google

remarkable novel, a powerful psychological study, giving us an exact idea of Northern life and customs. The characters are all well drawn and very living. They are all extremely human: men and women of every-day life, but with the Northern soul, taking everything that happens with the intense seriousness peculiar to the inhabitants of the country of the midnight sun.

An abridged translation has been made by M. H. de Varigny of the Autobiography of Herbert Spencer. The work appears likely to have great success in France, where the ideas of Spencer have been studied with interest. Mlle. de Mestral-Combremont, who has translated some of the novels of Mrs. Humphry Ward and of Beatrice Harraden, has collaborated in this translation.

The following books are among those which won for their respective authors the Montyon prizes given by the French Academy in 1906: "Le Théâtre celtique," by M. Anatole Le Braz; "Recits d'Afrique," by Lieutenant Paul Ayan; "Dernier carnet de route," by Colonel Klobb; "L'Ivraie," by Jean Nesmy; "La Darmellière," by Mme. Dorlisheim; "La vie et les prophéties de Gobineau," by M. Robert Dreyfus; "De Munroë à Roosevelt," by M. de Barral-Montferrat; "La Guyane inconnue," by M. Albert Bordeaux.

One of the Juteau-Duvigneaux prizes was awarded to M. Henri Brémond for his work, "Newman." It contains a translation of some of the Cardinal's sermons.

One of the Fabien prizes was awarded to M. de Renty for his book, "Les Chemins de fer coloniaux en Afrique," and another one to M. Paul Labbé for "Sur les grandes routes de Russie."

M. Daniel Osiris, who reconstituted Malmaison, the residence of Josephine, and gave it recently to the City of Paris, died on the 4th of February, and in his will has bequeathed twenty-five million francs to the Pasteur Institute.

In the *Revue des Deux Mondes* of February 15th there is an admirable and exhaustive article by Marcellin Berthelot, of the Académie française, on the subject of the proposed spelling reform in France. After some forty pages devoted to the study of the historical evolution of the French language, and a résumé of the reforms proposed, M. Berthelot says that the French language has arrived at its present state through a series of transformations, that this state has been gradually adapted to the usages of the nation, and that it has advantages which have been realised by the course of centuries. Its present exercise satisfies some millions of men in France, and not only that—it has been accepted and studied by all civilised nations as a means of understanding the literary and scientific works of French writers. Whilst agreeing that as a language it is not perfect, M. Berthelot concludes that the improvements in spelling ought to come about by free consent as found most suitable by custom, and not by the constraint of systems *à priori* imposed upon the nation by rule. He declares that the real reform would be to set aside the obstacles that scholastic rules oppose to its free evolution, and that from time to time there should be a *concensus* on important points among writers, and that this accord should then be announced in the dictionaries approved by the Academies or by the persons authorised by public opinion.

At the Français the new play is "La maison d'argile." At the Odéon "Chatterton" is being given. Judith Gautier's play, "Princesses d'Amour," has been very much appreciated at the Vaudeville, but has now had to make way for M. Abel Hermant's comedy in four acts, "Jacobines."

At the Théâtre Sarah Bernhardt "Les Bouffons," by Zamacois, has had success, and at the Théâtre Réjane "Ma Cousine" still holds its own. At the Gymnase "Mlle. Josette, ma femme," continues to draw a full house, whilst at the Théâtre Antoine "Anna Karénine" seems likely to have a long run.

ALYS HALLARD.

"Ames Inquiètes" (Flammarion).
"Le Desir de Vivre" (Calmann Lévy).
"Théâtre de Jules Lemaitre" (Calmann Lévy).
"Le Cas du Lieutenant Signarie J. Pommerol" (Calmann Lévy).
"Consolata," H. Daguerches (Calmann Lévy).
"Rome" (Hachette).
"Les Mysterieuses" (Fasquelle).
"Journal d'une Etrangère" (Fasquelle).
"La Terre Ensorcelée" (Fasquelle).
"La France et Guillaume" (Colin).
"Rome et Napoléon" (Colin).
"Autobiography of Herbert Spencer" (Felix Alcan).

SCANDINAVIAN NOTES.

AN interesting find of an unknown Ibsen MS. has recently been made, forming a half-completed epic poem and written in 1864-5. The MS., which in many ways is "Brand" roughly outlined, was lost during his stay in Rome in the sixties, and only found many years after, the owner presenting it to the Royal Library, Copenhagen.

As arranged with the family of Ibsen, a Danish author is superintending the publication of the fragment, which will appear in print during the year.

To commemorate the sixtieth birthday of George Brandes, on February 4th, a Danish dramatist,

Digitized by Google

Otto Benzon, has given £1,500 towards a fund for Danish authors, enabling an annual holiday trip for one of them as the trustees decide. The sum represents all what the author has made out of his plays during twenty-five years.

The most read Danish authoress of the present day, Fru Blicher-Clausen, died on February 6th. Her chief work, translated into German and Swedish, was a poem, "Violin," which was modelled on "Brand" by Ibsen.

A work on some criminal types in Shakespeare, Macbeth, and Brutus, by a Police Inspector in Copenhagen, Mr. A. Goll, is likely to appear in an English version.

The Royal Library at Copenhagen, one of the greatest libraries of the continent, where many priceless Saga MSS. are to be found, has now been housed in a new building more adapted to the purpose. The library had hitherto used the same old buildings in which it was placed when founded by King Frederick the Third in the seventeenth century.

Of British plays staged recently in Scandinavia, "The Walls of Jericho," was a success at Dramatiska Teatern, Stockholm, while "The Prodigal Son" failed to attract a Copenhagen audience.

W. R. Prior.

COPYRIGHT IN THE ISLE OF MAN.

A COPYRIGHT Bill is now under the consideration of the Isle of Man Legislature—the Court of Tynwald—which consists of two branches, the Council and House of Keys.

The object of the Bill is to make the provisions of certain Imperial Copyright Acts, which operate only in the United Kingdom, extend to the Isle of Man.

As regards playright in dramatic and musical compositions and copyright in books, the Imperial Acts give protection in the Isle of Man and in every part of the British dominions; but the Imperial Acts relating to engravings, prints (including lithographs), sculpture, paintings, etc., conferring copyright—commonly called "artistic copyright"—within the United Kingdom, do not extend to the British Dominions outside the United Kingdom.

The Bill is intended, therefore, to extend to the Isle of Man the same copyright protection as is provided in these Acts; and it incorporates verbatim the provisions of the following statutes:—The Engraving Copyright Act, 1734; The Engraving Copyright Act, 1766; The Prints Copyright Act, 1777; The Sculpture, Models, and Casts Act, 1814; The Fine Arts Act, 1862.

It also embodies the explanation, taken from an Act of 1852, that "prints" include lithographs in respect of these provisions.

In this part of the Bill the insertion of three months in sect. 4 appears to be open to question. The section relates to the limitation of actions and purports to be taken from the Act of 1734, where the period is *three* months. Under the amending Act of 1766, the period is extended to *six* months. The words are, "If any action or suit should be commenced . . . for doing or causing to be done, anything in pursuance of this Act, the same shall be brought within the space of *six* calendar months after the fact committed."

Another part of the Bill deals with copyright protection in musical compositions, and incorporates the provisions of the following Imperial statutes:—The Copyright Musical Compositions Act, 1882; The Copyright Musical Compositions Act, 1888; The Musical (Summary Proceedings) Copyright Act, 1902; The Musical Copyright Act, 1906.

Copyright protection in musical compositions is given under the Imperial Act of 1842, which takes effect in the Isle of Man and throughout the British Dominions; but the more recent Acts affecting this copyright may or may not be operative within the Island. Like the Channel Islands, the Isle of Man is not bound by any Act of Parliament unless the Act expressly, or by necessary implication, extends to it.

In the Musical (Summary Proceedings) Copyright Act, 1902, it is expressly stated that its provisions only apply to the United Kingdom, and there is sufficient reason, therefore, to include those provisions in the Bill.

On the other hand, it does not seem clear that the other Musical Copyright Acts do not by implication extend to the Island. These Acts relate to the notice of reservation of the right of representation on musical compositions, to costs and damages for infringement, and to remedies for piracy of musical works. They contain references to the principal Imperial Acts and purport to be amending Acts. And, inasmuch as these Imperial Acts give copyright protection to musical compositions throughout the British Dominions, it seems reasonable to infer that the amending Acts are not limited to the United Kingdom, in the absence of any express limitation such as is contained in the Act of 1902 referred to above.

An unfortunate alteration in section 23 of the Bill has been agreed to in Committee. The Imperial Act requiring the notice of reservation of performing rights to be printed upon musical

Digitized by Google

compositions was confined to those first published after 1882, because that was the year of the passing of the Act. The Isle of Man Bill, as amended in Committee, requires the notice to be printed on all musical compositions "first published since 1882," instead of "first published after the passing of this Act." Deemster Callow, who proposed the amendment, seemed to think that this part of the Bill conferred a "benefit" instead of a restriction, and the arguments of the Attorney-General were not duly appreciated. The effect of the amendment appears to be that the composers of musical compositions published without the notice during the period between 1883 and 1907—when the notice was not required by law in the Isle of Man—will lose their performing rights altogether in the Island, because the notice has not been printed upon every published copy.

HAROLD HARDY.

DECISION AS TO THE RIGHT TO USE THE NAME OF WEBSTER.

[Reprinted from the U.S. *Publishers' Weekly*.]

WE give below the opinion of Judge Colt, of the Circuit Court of the United States, District of Massachusetts, rendered on January 9th, 1907, in the suits brought by George W. Ogilvie against G. & C. Merriam Company, and by the G. & C. Merriam Company against George W. Ogilvie, as to the right to use the name of Webster in the title of dictionaries of the English language :—

This bill and cross-bill present two general questions : Has the defendant, the G. & C. Merriam Company, the exclusive right to the use of the name Webster in the title of dictionaries of the English language? And, second, has the complainant, George W. Ogilvie, unmistakably informed the public that his dictionary is a Webster's dictionary published by George W. Ogilvie, and not a Webster's dictionary published by G. & C. Merriam Company ?

The dictionary published by Ogilvie is entitled Webster's Imperial Dictionary, and he seeks by his bill to enjoin the Merriam Company from sending out threatening letters and circulars to the trade to the effect that the Merriam Company has the exclusive right to use the name of Webster upon dictionaries. On the other hand, the Merriam Company, by its cross-bill, seeks to enjoin Ogilvie from the use of the name Webster upon his dictionary, and from sending out misleading circulars and advertisements respecting his dictionary It is claimed by the Merriam Company that this use of the name Webster and these circulars and advertisements are an infringement of Webster's International Dictionary, which is the latest edition of Webster's Dictionary published by the Merriam Company.

The evidence shows that the Ogilvie dictionary is an enlarged and revised edition of Webster's Dictionary, based upon Webster's Unabridged Dictionary, which was published and copyrighted by G. & C. Merriam in 1847, and upon which the copyright expired in 1889. The evidence also shows that the Merriam Company, and its predecessors in title, G. & C. Merriam and Company and G. & C. Merriam, have been the publishers of Webster's dictionaries for more than fifty years, having acquired all the rights in Webster's dictionary from the heirs of Noah Webster previous to 1847, and that since that time they have published numerous editions of this work.

It further appears from the evidence that on the back or cover of every copy of each edition of this book published by Noah Webster and by the Merriams, beginning with the year 1806, have appeared the words "Webster's Dictionary," and that this is the generic name by which this book has always been known and described.

It further appears from the evidence that from 1847 to 1889 the Merriams were the sole publishers of Webster's dictionaries, and that in 1889 the name Webster, as applied to dictionaries, had acquired a secondary meaning, and indicated to the public the dictionaries published and sold by the Merriam Company. It further appears that, since the expiration of the Merriam copyright in Webster's Unabridged Dictionary in 1889, various editions of Webster's Dictionary have been published and sold by other publishers ; but, notwithstanding this circumstance, it is shown by a preponderance of evidence that the name Webster still indicates to the public the dictionaries published and sold by the Merriam Company.

We have then to inquire what are the rights of Ogilvie with respect to the use of the name Webster upon dictionaries after the expiration of the Merriam Company copyright in 1889, it appearing that the name Webster has a twofold signification, in that it is the generic name of the dictionary, and also indicates to the public the dictionaries published and sold by the Merriam Company.

A copyright, the same as a patent, is a monopoly created by statute. This monopoly is granted upon the implied condition that at the expiration of the copyright the book, and the name by which it is designated, are dedicated to the public ; in other words, at the expiration of the copyright, both the

Digitized by Google

book and its generic name become public property. To say that the public have the right to publish the book, and not the incidental right to use the name by which it is known, is in effect to destroy the public right, and to perpetuate the monopoly. For instance, to hold that the Merriam Company, after the expiration of its copyright in Webster's Unabridged Dictionary, still has the exclusive right to the use of the name Webster on some theory of trade-mark or trade-name, or unfair competition, would be to nullify the public dedication, and perpetuate the monopoly secured by the copyright. It follows, therefore, as a necessary result, that at the expiration of the copyright any person has the right to publish the copyrighted book, and to call it by its generic name.

But it may so happen, as in the case at bar, that, at the expiration of the copyright, the name by which the book is known has also acquired a secondary meaning, and has come to indicate to the public the book published and sold by the publisher who took out the copyright. In such a case, another person must so use the name as to protect individual property rights, and to prevent injury to the public. While no restrictions can be imposed upon the right to use the name, such person must, so far as is consistent with such use, protect the goodwill and business of the original publisher and guard the public against deception. The duty, therefore, is imposed upon such person of accompanying his publication with such indications as to the source of publication as will unmistakably inform the public that the book is published by himself, and not by the original publisher. After having taken these precautions, if any injury results to the business of the original publisher, it is *damnum absque injuria*. Such injury is analogous to the incidental injury to the business of another which may result from the absolute right of everyone to use his own name in his own business.

It follows, in the case at bar, that Ogilvie, upon the expiration of the Merriam copyright, has the right to publish the copyrighted book, or a revised edition thereof, and to call it Webster's Dictionary, or Webster's Imperial Dictionary, provided that he clearly indicates to the public that it is a Webster's dictionary published by him, and not a Webster's dictionary published by the Merriam Company.

In 1890, or soon after the expiration of the copyright in Webster's Unabridged Dictionary, the Merriams brought several suits in which they set up their exclusive right to the use of the name Webster in the title of dictionaries. In these cases the decisions were adverse to the Merriam Company upon this point, the Courts holding that to give the Merriam Company this exclusive right would be to perpetuate the copyright monopoly.

In *Merriam* v. *Holloway Publishing Company*, 43 Fed. Rep. 450, decided September 26th, 1890, Mr. Justice Miller said :—

"I want to say, however, with reference to the main issue in the case, that it occurs to me that this proceeding is an attempt to establish the doctrine that a party who has had the copyright of a book until it has expired, may continue that monopoly indefinitely, under the pretence that it is protected by a trade-mark, or something of that sort. I do not believe in any such doctrine, nor do my associates. When a man takes out a copyright, for any of his writings or works, he impliedly agrees that, at the expiration of that copyright, such writings or works shall go to the public and become public property. . . . The grant of a monopoly implies that, after the monopoly has expired, the public shall be entitled ever afterwards to the unrestricted use of the book. . . .

"I will say this, however, that the contention that complainants have any special property in Webster's Dictionary is all nonsense, since the copyright has expired. What do they mean by the expression 'their book,' when they speak of Webster's Dictionary? It may be their book if they have bought it, as a copy of Webster's Dictionary is my book if I have bought it. But in no other sense than that last indicated can the complainants say of Webster's Dictionary that it is their book."

In *Merriam* v. *Famous Shoe and Clothing Company*, 47 Fed. Rep. 411, decided September 10th, 1891, Judge Thayer said :—

"I have no doubt that defendant is entitled to use the words 'Webster's Dictionary' to describe the work that it is engaged in publishing and selling. Those words were used to describe Webster's Dictionary of the edition of 1847, and, as the copyright of that edition has expired, it has now become public property. Any one may reprint that edition of the work and entitle the reprint 'Webster's Dictionary.' The latter words, which appeared on the title-page and on the outer cover of books of the edition of 1847, have become public property, as well as other parts of the work. Defendant's right to call the 'Famous Reprint Edition' 'Webster's Dictionary' is as clear as the right of complainants to give that title to books of the edition of 1864."

In *Merriam* v. *Texas Siftings Publishing Company*, 49 Fed. Rep. 944, decided March 15th, 1892, Judge Shipman said :—

"The plaintiffs are not entitled to an exclusive use of the name 'Webster's Dictionary' upon copies of editions the copyrights of which have expired, for the name is not a trade-mark. Mere copies of the edition of 1847 and 1859 can be reproduced by a publisher, over his own name, provided he makes no misrepresentations to induce the public to believe that it is another book, the right to publish which is the exclusive property of the plaintiff."

Merriam v. *Holloway Publishing Company* and *Merriam* v. *Famous Shoe and Clothing Company* were cited with approval by the Supreme Court in *Singer Manufacturing Company* v. *June Manufacturing Company*, 163, U.S. 109.

Singer Manufacturing Company v. *June Manufacturing Company* was a patent case, and related to the exclusive rights to the use of the name Singer upon sewing machines after the expiration

Digitized by Google

of the patent, which was claimed on the ground that the name Singer indicated to the public the machines manufactured by the Singer Manufacturing Company. In the opinion of the court in that case, Mr. Justice White said :—

"It is self-evident that on the expiration of a patent the monopoly created by it ceases to exist, and the right to make the thing formerly covered by the patent becomes public property. It is upon this condition that the patent is granted. . . . It equally follows from the cessation of the monopoly and the falling of the patented device into the domain of things public, that along with the public ownership of the device there must also necessarily pass to the public the generic designation of the thing which has arisen during the monopoly. . . . To say otherwise would be to hold that although the public had acquired the device covered by the patent, yet the owner of the patent or the manufacturer of the patented thing had retained the designated name which was essentially necessary to vest the public with the full enjoyment of that which had become theirs by the disappearance of the monopoly. In other words, that the patentee or manufacturer could take the benefit and advantage of the patent upon the condition that at its termination the monopoly should cease, and yet when the end was reached disregard the public dictation and practically perpetuate indefinitely an exclusive right. The public having the right on the expiration of the patent to make the patented article and to use its generic name, to restrict this use, either by preventing its being placed upon the articles when manufactured, or by using it in advertisements or circulars, would be to admit the right and at the same time destroy it. It follows, then, that the right to use the name in every form passes to the public with the dedication resulting from the expiration of the patent. . . . But it does not follow, as a consequence of a dedication, that the general power, vested in the public, to make the machine and use the name imports that there is no duty imposed, on the one using it, to adopt such precautions as will protect the property of others and prevent injury to the public interest, if by doing so no substantial restriction is imposed on the right of freedom of use. . . . It is obvious that if the name dedicated to the public, either as a consequence of the monopoly or by the voluntary act of the party, has a twofold significance, one generic and the other pointing to the origin of manufacture, and the name is availed of by another without clearly indicating that the machine, upon which the name is marked, is made by him, than the right to use the name because of its generic signification would imply a power to destroy any goodwill which belonged to the original maker. It would import, not only this, but also the unrestricted right to deceive and defraud the public by so using the name as to delude them into believing that the machine made by one person was made by another. . . . On the other hand, to compel the one who uses the name after the expiration of the patent, to indicate that the articles are made by himself, in no way impairs the right of use, but simply regulates and prevents wrong to individuals and injury to the public. This fact is fully recognised by the well settled doctrine which holds that 'every one has the absolute right to use his own name honestly in his own business, even though he may thereby incidentally interfere with and injure the business of another having the same name. In such case the inconvenience or loss to which those having a common right are subjected is *damnum absque injuria*. . . .'

"The result, then, of the American, the English, and the French doctrine, universally upheld is this, that where, during the life of a monopoly created by a patent, a name, whether it be arbitrary or be that of the inventor, has become, by his consent, either express or tacit, the identifying and generic name of the thing patented, this name passes to the public with the cessation of the monopoly which the patent created. Where another avails himself of this public dedication to make the machine and use the generic designation, he can do so in all forms, with the fullest liberty, by affixing such name to the machines, by referring to it in advertisements and by other means, subject, however, to the condition that the name must be so used as not to deprive others of their rights or to deceive the public, and, therefore, that the name must be accompanied with such indications that the thing manufactured is the work of the one making it, as will unmistakably inform the public of that fact."

The Merriam Company contend that these cases are not applicable to the case at bar, because it is shown by the evidence that Webster's Dictionary now indicates to the public the latest edition of this book published by that company. This position is untenable. The fundamental ground on which these decisions rest is that at the expiration of the statutory term in a copyright or a patent the thing copyrighted or patented, together with its generic name, becomes public property. It follows that, since 1889, or upon the expiration of the copyright in Webster's Unabridged Dictionary, Ogilvie had the same right as the Merriam Company to publish and sell that edition of Webster's Dictionary, or a revised and enlarged edition of that book, and to use the name Webster in the title. And this public right cannot be taken away or abridged on any theory of trade-mark or unfair competition such as is now advanced by the Merriam Company. This is only another way of seeking to perpetuate the monopoly secured by the copyright. When the word Webster as applied to dictionaries has once become dedicated to the public, it is not again subject to exclusive appropriation as a trade-mark or trade-name, nor can the public be deprived of its use on the ground of unfair competition.

It only remains to consider whether Ogilvie has clearly shown that his dictionary is published by himself and not by the Merriam Company. Upon the back or cover of the Ogilvie book is printed "George W. Ogilvie," and upon the title-page is printed "George W. Ogilvie, Publisher." The form of the book is the usual form which characterises unabridged dictionaries. With respect to the book itself I think Ogilvie has done all which the law requires to distinguish his book from the dictionaries published by the Merriams, including Webster's International Dictionary. As was said by Judge Shipman in *Merriam* v. *Texas Siflings Publishing Company*: "The mere form or size of the volume in which Webster's Dictionary has ordinarily appeared does not in the mind of the public connect the plaintiff with the manufacture of the dictionary, and there is no characteristic of a trade-mark in such ordinary form or size" (49 Fed. Rep. 944).

Digitized by Google

With respect to the Ogilvie circulars and advertisements, the case is quite different. It is evident that these circulars and advertisements are misleading and deceptive. They convey the impression that the Ogilvie book is a new edition of Webster's Dictionary published by the Merriam Company, and that it is the successor of Webster's International Dictionary; and, further, Ogilvie has taken portions of the printed matter in the circulars and advertisements of the International Dictionary, and inserted them in his circulars and advertisements. All this goes to show the intention of Ogilvie to trespass upon the reputation of the Merriam Company, and to deceive purchasers into purchasing his dictionary for one of the series of Webster's dictionaries published by the Merriam Company. It is clear, therefore, that Ogilvie should be enjoined from sending out these circulars and advertisements in their present form. These circulars and advertisements should be so reformed as not in any manner to convey the impression that Ogilvie is the successor of the Merriam Company, or that his book is a new edition of any of the series of Webster's dictionaries published by the Merriam Company.

The conclusions I have reached are that the Merriam Company should be enjoined from sending out circulars to the effect that they have the exclusive right to the use of the name Webster in the title of dictionaries, and that Ogilvie should be enjoined from sending out his circulars and advertisements in their present form: and a decree may be drawn accordingly.

COPYRIGHT CONTRACT AND CONSPIRACY IN THE UNITED STATES.

[Reprinted from the U. S. *Publishers' Weekly*.]

COPYRIGHT protection secures to the copyright proprietor, whether the original author or the publisher as his assigns, the exclusive right to "vend" his copyrighted book—a comprehensive term of which any proposed change in the pending copyright measure would be merely declaratory. How that right shall be protected and enforced is a question of the law of contract. If a purchaser buys a piece of land, or a patented article, or a book, without due legal notice of restriction of sale he is entitled to the full and unrestricted use of his purchase — except, of course, that he may not copy or reproduce the patented article or the book. In the case of land the restriction can be enforced and perpetuated without difficulty, because the title passes through a deed, which is a matter of public record and in which both private and public notice of the restriction may be given. In the case of a patented article or a book, while the patent or copyright notice is measurably a warning that restrictions are possible, to an extent not practicable in the case of other and ordinary chattels, it is not legally quite clear or practically quite easy to give proper notice to successive buyers of any restrictions which it is desired to enforce and perpetuate.

In the endeavour to protect the retail prices of books, three methods have been recently employed. The first was that utilised by the Bobbs-Merrill Company in the case, for example, of "The Castaway," where a notice was printed on the book, based on the copyright, setting forth the restrictions of sale. The second was that adopted by the Scribners in giving general notice of restriction on their catalogues and bill-heads rather than on copies of the book. The third was the agency system used by the "Authors and Newspapers Association," in whose series of 50-cent. fiction John Wanamaker, for example, was made sole selling-agent in New York and Philadelphia, with a provision in the agency contract that the 50-cent retail price should be maintained for one year, notice of which was printed in each book.

Each of these methods has been passed upon by the Courts, though not yet finally settled by the ultimate authority. In the first case, the Circuit Court of Appeals in New York pointed out specifically that any such restriction must be based on contractual rather than copyright law. In the second case, the same Court held that the notice of restriction was not sufficient to bind successive purchasers under the law of contract, and expressed doubt whether the principles upheld by the Courts in respect to patented and proprietary articles would apply to copyright articles—a doubt which we are disposed to think is likely to be resolved by the final tribunal, in accordance with decisions in other countries, that the same principles apply to all. In the third case, the Providence decision held that an underseller who had obtained copies of the book for the purpose of cutting prices had sufficient notice of the restriction to be held responsible, and an injunction was granted, though the Court expressed doubt as to how far further purchasers could be held to knowledge of the restriction. It is evident, from these cases, that the Courts are more or less disposed to uphold a restricted sale, not as a question of copyright, but under contractual relations, provided sufficient notice is given; but just what constitutes the right kind of notice, and how far this notice can be carried to successive purchasers, is by no means settled.

The right of each publisher or dealer to control

Digitized by Google

the sale of his own books, to the full extent permitted under the law of contracts, has not been challenged by the Courts; but we come now to a third question, *i.e.*, at what point this restriction becomes a conspiracy or a restraint on trade, bringing it under the ban either of the common law or of the anti-trust legislation. The Philadelphia decision in the druggist cases may not be finally upheld, and may not be adjudged applicable to the conditions of the book trade. The decision is to the effect that what may be lawful for an individual proprietor is not lawful when one proprietor endeavours, under mutual agreement, to protect the interest of another proprietor; this is likely to constitute conspiracy under the common law or be a restraint of trade, under ban of the anti-trust law.

It is because of the doubts aroused by this decision that the American Publishers' Association at its annual meeting last week decided to rescind its previous action and place the plan of reform in the shape of recommendation, leaving its execution to the honour and fairness of each member. Thus the danger is obviated of arraignment as a conspiracy or as a combination in restraint of trade.

These recommendations have the individual support of the foremost houses of the trade, each for itself; and the result will be simply that if any dealer undersells he is likely to be cut off from trade discounts by the house on whose publications he cuts prices. The Macy house, for instance, would be able to obtain books, but only at retail prices—so that it would have little fighting ground and would simply have to face the loss on selling at cut prices books for which it must pay full rates. The American Publishers' Association has practically adopted closely the scheme of the English Association, which has worked, on the whole, effectively and with less friction than the American plan. The prosperity of the past year has been dependent in no small measure on the practical application of reform principles, and we believe that there is no practical danger that the reform will not continue under the new method. Every fair-minded bookseller who appreciates fair dealing and has a backbone of his own should continue to uphold the net price system.

MAGAZINE CONTENTS.

BLACKWOOD'S.

Drake: An English Epic. By Alfred Noyes.

BOOKMAN.

Thomas De Quincey. By William E. A. Axon.
Frederick W. Maitland. By Thomas Seccombe.

BOOK MONTHLY.

Our First Ambassador of Letters to the United States. By "M."
Napoleon as Reader: His Favourite Authors and Books he Liked. A New Phase. By Jeane Laborde.
A Master of Craft: Captain Marryat as the Novelist of the Sea. By F. G. Green.

CHAMBERS'S JOURNAL.

The World's Greatest Library. By William Sidebotham.

CONTEMPORARY.

The Retail Bookseller. By Robert Bowes.
Yiddish Literature and Drama. By James Mew.

CORNHILL.

The Royal Collection of Pictures. By Lionel Cust.
Jenny Lind.
Four Centuries of Book Prices. By A. W. Pollard.
The Lisbon of Rupert and Blake. By Dora Greenwell McChesney.
Browning out West. By F. M. Padileford.

FORTNIGHTLY.

Shelley's Oxford Martyrdom. By Andrew Lang.
Henry Wadsworth Longfellow. By Francis Gribble.
The Craft of the Advertiser. By. W. Teignmouth Shore.
The French Ideal: A Causerie. By Geo. H Powell.

INDEPENDENT.

Bach to Gluck. By E. A. Baughan.
Tourgénief. By Desmond McCarthy.

MACMILLAN'S.

The Failure of the Elementary School. By William J. Batchelder.

MONTH.

The Society of Jesus and Education. By the Rev. Alban Goodier.
Titian. By Eleanor Macdermot.

MONTHLY REVIEW.

A Boer Poet. By Capt. Robert Grant, D.S.O.
Dante and Botticelli: A Ranaissance. By Arthur Symons.
Ghosts of Piccadilly: Albany. By G. S. Street.
George Crabbe as Botanist. By the Rev. John Vaughan.
The Secret of Japanese Patriotism. By Archibald R. Colquhoun.
The Scowrers and the Mohocks. By Norman Pearson.
An Appreciation of "The Far Horizon." By E. John Selano.

NATIONAL.

French Books for Our Daughters. By Mrs. R. L. Devonshire.

NINETEENTH CENTURY.

An Attempt to Revive the Dramatic Habit. By Frank R. Benson.
Ibsen's Imperialism. By Wm. Archer.
The Back-ground of Drama. By E. A. Baughan.
The Marriage of Peleus and Thetis. By Lord Burghclere.

PALL MALL.

The Makers of Books: 11. The House of Murray. By "J. P. C."
The Author of "Abide with Me." By A Devonian.

Digitized by Google

WARNINGS TO THE PRODUCERS OF BOOKS.

HERE are a few standing rules to be observed in an agreement. There are four methods of dealing with literary property :—

I. Selling it Outright.

This is sometimes satisfactory, *if a proper price can be obtained.* But the transaction should be managed by a competent agent, or with the advice of the Secretary of the Society.

II. A Profit-Sharing Agreement (a bad form of agreement).

In this case the following rules should be attended to :

(1.) Not to sign any agreement in which the cost of production forms a part without the strictest investigation.

(2.) Not to give the publisher the power of putting the profits into his own pocket by charging for advertisements in his own organs, or by charging exchange advertisements. Therefore keep control of the advertisements.

(3.) Not to allow a special charge for "office expenses," unless the same allowance is made to the author.

(4.) Not to give up American, Colonial, or Continental rights.

(5.) Not to give up serial or translation rights.

(6.) Not to bind yourself for future work to any publisher. As well bind yourself for the future to any one solicitor or doctor !

III. The Royalty System.

This is perhaps, with certain limitations, the best form of agreement. It is above all things necessary to know what the proposed royalty means to both sides. It is now possible for an author to ascertain approximately the truth. From time to time very important figures connected with royalties are published in *The Author.*

IV. A Commission Agreement.

The main points are :—

(1.) Be careful to obtain a fair cost of production.

(2.) Keep control of the advertisements.

(3.) Keep control of the sale price of the book.

General.

All other forms of agreement are combinations of the four above mentioned.

Such combinations are generally disastrous to the author.

Never sign any agreement without competent advice from the Secretary of the Society.

Stamp all agreements with the Inland Revenue stamp.

Avoid agreements by letter if possible.

The main points which the Society has always demanded from the outset are :—

(1.) That both sides shall know what an agreement means.

(2.) The inspection of those account books which belong to the author. We are advised that this is a right, in the nature of a common law right, which cannot be denied or withheld.

(3.) **Always avoid a transfer of copyright.**

WARNINGS TO DRAMATIC AUTHORS.

NEVER sign an agreement without submitting it to the Secretary of the Society of Authors or some competent legal authority.

2. It is well to be extremely careful in negotiating for the production of a play with anyone except an established manager.

3. There are three forms of dramatic contract for **plays in three or more acts :—**

(*a.*) **Sale outright of the performing right.** This is unsatisfactory. An author who enters into such a contract should stipulate in the contract for production of the piece by a certain date and for proper publication of his name on the play-bills.

(*b*) **Sale of performing right or of a licence to perform on the basis of percentages** on gross receipts. Percentages vary between 5 and 15 per cent. An author should obtain a percentage on the sliding scale of *gross* receipts in preference to the American system. Should obtain a sum in advance of percentages. A fixed date on or before which the play should be performed.

(*c.*) **Sale of performing right or of a licence to perform on the basis of royalties** (*i.e.*, fixed nightly fees). This method should be always avoided except in cases where the fees are likely to be small or difficult to collect. The other safeguards set out under heading (*b.*) apply also in this case.

4. **Plays in one act** are often sold outright, but it is better to obtain a small nightly fee if possible, and a sum paid in advance of such fees in any event. It is extremely important that the amateur rights of one-act plays should be reserved.

5. Authors should remember that performing rights can be limited, and are usually limited, by town, country, and time. This is most important.

6. Authors should not assign performing rights, but should grant a licence to perform. The legal distinction is of great importance.

7. Authors should remember that performing rights in a play are distinct from literary copyright. A manager holding the performing right or licence to perform cannot print the book of the words.

8. Never forget that **United States rights** may be exceedingly valuable. They should never be included in English agreements without the author obtaining a substantial consideration.

9. Agreements for collaboration should be carefully drawn and executed before collaboration is commenced.

10. An author should remember that production of a play is highly speculative : that he runs a very great risk of delay and a breakdown in the fulfilment of his contract. He should therefore guard himself all the more carefully in the beginning.

11. An author must remember that the dramatic market is exceedingly limited, and that for a novice the first object is to obtain adequate publication.

As these warnings must necessarily be incomplete, on account of the wide range of the subject of dramatic contracts, **those authors desirous of further information are referred to the Secretary of the Society.**

WARNINGS TO MUSICAL COMPOSERS.

LITTLE can be added to the warnings given for the assistance of producers of books and dramatic authors. It must, however, be pointed out that, as a rule, the musical publisher demands from the musical composer a transfer of fuller rights and less liberal financial terms than those obtained for literary and dramatic property. The musical composer has very often the two rights to deal with—performing right and copyright. He

Digitized by Google

should be especially careful therefore when entering into an agreement, and should take into particular consideration the warnings stated above.

HOW TO USE THE SOCIETY.

1. EVERY member has a right to ask for and to receive advice upon his agreements, his choice of a publisher, or any dispute arising in the conduct of his business or the administration of his property. The Secretary of the Society is a solicitor, but if there is any special reason the Secretary will refer the case to the Solicitors of the Society. Further, the Committee, if they deem it desirable, will obtain counsel's opinion. All this without any cost to the member.

2. Remember that questions connected with copyright and publishers' agreements do not fall within the experience of ordinary solicitors. Therefore, do not scruple to use the Society.

3. Send to the Office copies of past agreements and past accounts, with a copy of the book represented. The Secretary will always be glad to have any agreements, new or old, for inspection and note. The information thus obtained may prove invaluable.

4. **Before signing any agreement whatever,** send the document to the Society for examination.

5. Remember always that in belonging to the Society you are fighting the battles of other writers, even if you are reaping no benefit to yourself, and that you are advancing the best interests of your calling in promoting the independence of the writer, the dramatist, the composer.

6. The Committee have now arranged for the reception of members' agreements and their preservation in a fireproof safe. The agreements will, of course, be regarded as confidential documents to be read only by the Secretary, who will keep the key of the safe. The Society now offers:—(1) To read and advise upon agreements and to give advice concerning publishers. (2) To stamp agreements in readiness for a possible action upon them. (3) To keep agreements. (4) To enforce payments due according to agreements. **Fuller particulars of the Society's work can be obtained in the Prospectus.**

7. **No contract should be entered into with a literary agent** without the advice of the Secretary of the Society. Members are strongly advised not to accept without careful consideration the contracts with publishers submitted to them by literary agents, and are recommended to submit them for interpretation and explanation to the Secretary of the Society.

8. Many agents neglect to stamp agreements. This must be done within fourteen days of first execution. The Secretary will undertake it on behalf of members.

9. **Some agents endeavour to prevent authors from referring matters to the Secretary of the Society; so do some publishers. Members can make their own deductions and act accordingly.**

10. **The subscription to the Society is £1 1s. per annum, or £10 10s. for life membership.**

TO MUSICAL COMPOSERS.

THE **Society undertakes to stamp copies of music** on behalf of its members for the fee of 6*d.* per 100 or part of 100. The members' stamps are kept in the Society's safe. The musical publishers communicate direct with the Secretary, and the voucher is then forwarded to the members, who are thus saved much unnecessary trouble.

THE READING BRANCH.

MEMBERS will greatly assist the Society in this branch of its work by informing young writers of its existence. Their MSS. can be read and treated as a composition is treated by a coach. The term MSS. includes **not only works of fiction, but poetry and dramatic works,** and when it is possible, under special arrangement, technical and scientific works. The Readers are writers of competence and experience. The fee is one guinea.

NOTICES.

THE Editor of *The Author* begs to remind members of the Society that, although the paper is sent to them free of charge, the cost of producing it would be a very heavy charge on the resources of the Society if a great many members did not forward to the Secretary the modest 5*s.* 6*d.* subscription for the year.

Communications for "The Author" should be addressed to the Offices of the Society, 39, Old Queen Street, Storey's Gate, S.W., and should reach the Editor **not later than the 21st of each month.**

All persons engaged in literary work of any kind, whether members of the Society or not, are invited to communicate to the Editor any points connected with their work which it would be advisable in the general interest to publish.

Communications and letters are invited by the Editor on all subjects connected with literature, but on no other subjects whatever. Every effort will be made to return articles which cannot be accepted.

The Secretary of the Society begs to give notice that all remittances are acknowledged by return of post, and he requests members who do not receive an answer to important communications within two days to write to him without delay. All remittances should be crossed *Union Bank of London, Chancery Lane,* or be sent by registered letter only.

LEGAL AND GENERAL LIFE ASSURANCE SOCIETY.

PENSIONS to commence at any selected age, either with or without Life Assurance, can be obtained from this Society.

Full particulars can be obtained from the City Branch Manager, Legal and General Life Assurance Society, 158, Leadenhall Street, London, E.C.

Digitized by Google

GENERAL NOTES.

THE Editor of *The Author* would be much obliged if any of those members who do not file the magazine would kindly return the January issue to the office of the society, as, owing to the large demand for this number, it is now almost out of print.

IN another column we publish a very interesting decision given in the case of *Ogilvie* v. *G. C. Merriam Co.* The case arose out of a dispute touching the use of the name Webster in the sale of "Webster's Dictionary," the original of which went out of copyright in 1889. Messrs. Merriam Co. had been the publishers of the dictionary all through the copyright period, and since the expiration of the copyright had continued the publication of the dictionary with revisions and alterations. Messrs. Ogilvie published the dictionary with revisions and alterations of their own, but based upon the original "Webster's Dictionary" which was out of copyright. The Judge, in the course of his remarks, stated that "copyright is a monopoly created by statute, and is granted upon the implied condition that at the expiration of the copyright the book and *the name by which it is designated* are dedicated to the public"; and later, "both the book and *its generic name* become public property," He went on, and pointed out, that in the case of certain books well known by certain names, even after the copyright had expired, the public had to be protected against the purchase of other books with similar names.

We wish, especially, to draw attention to the Judge's statement that the title of the book is copyright. It may be so under United States law, as in that country it is necessary to register the title in special circumstances, and with special formalities, but in the English Courts it has been laid down again and again that in ordinary cases the title of a book is not a subject of copyright. Speaking generally, all an author can obtain is a certain property by user in the title of his book. In one decision, however, the Judge stated it might be conceivable that where the title was especially framed it might become copyright. As a rule, however, it should be stated, that in England there is no copyright in a title, though property can be acquired by user. If the decision in the American Court is upheld, it will lay down the law that in America there *is* copyright in the title, and that there *may be* additional property acquired by user lasting after the copyright has expired.

SIR MICHAEL FOSTER, K.C.B.

BY the death of Sir Michael Foster our Society has lost another of its original members, and one who from the date of our foundation in 1884 was a member of the Council. One side of our work, that connected with the Pension Fund, particularly awoke his interest, and he served upon the Committee which manages this Fund until pressure of Parliamentary work compelled him to retire.

Sir Michael Foster was born at Huntingdon in 1836, and was the son of the late Michael Foster, F.R.C.S., of that town. He was educated at University College School, and at University College, London, at which institution he, after graduating at London University, became (1867) at first "Teacher," and afterwards (1869) Professor of Practical Physiology.

One year later Trinity College, Cambridge, took a momentous step. The governing body recognised that more should be done for the study of Physiology, which at that time divided with Anatomy the attention of Professor (later Sir) George Humphry. The College took the advice of Professor Huxley, and Foster was appointed Prælector in Physiology at Trinity College. For thirteen years, until the new statutes made it possible (in 1883) to found a Professorship of Physiology, he was, in his own words, "in the University but not of it." Still, during these years of unofficial connection with the University, he exercised a powerful and an abiding influence on the spirit of the place. Through his friends—Coutts Trotter, J. W. Clark, Henry Sidgwick, and later, F. Balfour, W. Gaskell, A. S. Lea, J. N. Langley, F. Darwin, A. Sedgwick, S. H. Vines and many others—his voice was heard in the Senate when he himself was debarred from appearing. During the years 1864 to 1876 Foster contributed several original papers to various journals on physiological subjects, but, promising though these contributions to science were, he was not so much a researcher as the stimulus to research in others. He had a genius for collecting around him young men, for awaking their enthusiasm and for directing their energies along fruitful paths of investigation.

Foster was firstly a great teacher, and secondly a great organiser. Cambridge owed his presence to Huxley, and like Huxley, Foster believed in practical work. To him lectures without practical work were dead, hence in Cambridge sprang up a series of "demonstrations" succeeding the formal lecture in all biological subjects which have now spread throughout the Empire. The delivery of his lectures was weighty, measured;

Digitized by Google

they were spoken in most admirable English, occasionally enlivened by a bit of dry humour, the only outward and visible sign of which was an uplook at his class. His "Text-book of Physiology" was a classic. The first edition appeared in 1876, and the charm of its style was only equalled by the profoundness of its learning. It has passed through six editions, and owing to the increase of our knowledge has unfortunately grown into several volumes. Hence the hurried student of to-day finds it too long, and as a result the modern undergraduate, fed on abstracts and synopses, loses much of the literary and scientific charm which the happier student of but a generation ago was able to enjoy. Certain chapters, such as the first in the earlier editions and that on Death, will ever dwell in the minds of those who were fortunate enough to read them. But the peculiar beauty of his English, only perhaps equalled amongst recent biologists by that of Huxley, is best shown by his "Californian Lectures on the History of Physiologists," published by the Cambridge University Press. He used to be fond of telling how on his journey home from California he was greeted by a waiter at one of the Yellowstone Park Hotels with the remark, "Waal, Professor Foster, I'm vurry happy to make your acquaintance. Many and many's the weary hour I've spent over your book." * To Foster as a teacher, and to Trinity College who brought him there to teach, Cambridge owes a deep debt of gratitude.

He was also a great administrator. He knew his own mind, swiftly formed his opinion of a man, and his mind once made up he never deviated, and on the whole he was right in his judgment. "He was a discoverer of men, rather than of facts—of biologists, rather than of facts and theories of biology." †

Foster was elected into the Royal Society in 1872, and in 1881 he succeeded Huxley as secretary. For twenty-two years he held this post, and he managed to a great extent to mould the policy of that body. He certainly took a prominent part in establishing a close relation between the society and various departments of the Government Service. It is hardly too much to say that for years he acted as an unofficial and unrecognised Minister for Scientific Affairs. Abroad, too, he was a power; he took an active part in founding the "International Catalogue of Scientific Literature," and in organising the interchange of periodic visits between the various scientific academies of the world. He started the Physiological Society at home, and in 1888 suggested the idea of the International Congress of Physiologists. And here it should be mentioned that he was extremely popular with his foreign colleagues; his sympathy and good nature won all their hearts.

This is not the place to discuss his career in Parliament, where his crossing the floor of the House lost him his seat at the election of 1905. He did not speak often, but when he did he commanded respect and attention. Perhaps his services on numerous Royal Commissions were of greater value than his utterances on the floor of the House. He was, however, in many respects an orator. At any deputation, say to the Treasury, he spoke impressively and convincingly, and as an after-dinner speaker he was full of humour and sound sense.

In losing Sir Michael Foster we have lost a leader in science, a writer of high distinction, a great teacher and a high-minded man of affairs.

* *Cambridge Review*, xxviii., 696, Feb. 7, 1907, p. 221.
† *Ibid.*

THE DEATH OF CARDUCCI.

GIOSUÈ CARDUCCI has not long survived the honour conferred upon him. The great poet succumbed to an attack of influenza in the early hours of the morning of February 16th. He was born at Pietrasanta on July 27th, 1835. Coming of an ancient and a noble family which gave several Gonfaloniere to the Florentine Republic, his immediate ancestor, Michele Carducci, was a doctor, a man renowned for his liberal and patriotic sentiments, for which, indeed, he was made to suffer severely in his career; and equally distinguished by his keen interest in the literature of his country. In brief, Carducci's father was the advanced guard of the poet himself. In 1848, Dr. Michele Carducci sought refuge from his persecutors in Florence. In his eighteenth year, Giosuè entered the normal school of Pisa, and before he had attained his twenty-first year he was awarded the first prize for letters and philosophy. In 1857 he was offered a professorship at Arezzo, but the appointment was vetoed on account of his revolutionary opinions. On the death of his brother, Dante, and of his father, the responsibility of maintaining his mother and his younger brother, Alfred, fell upon him. After various vicissitudes and troubles he was appointed to a chair at the University of Bologna in 1860.

The press of Italy hails Carducci as "Il Poeta della Patria," and several critics contend that Italy has known no greater poet since Dante. Be this as it may, it is certain no more purposeful bard has arisen in modern Italy than this magnificently

Digitized by Google

fearless singer. It is noteworthy that certain of his most stirring verses were written under the pseudonym "Enotrio Romano," but the disguise was not long preserved. A riper scholar, a truer patriot, a loftier soul never lived. His verse is surely destined to immortality, for it lives in the heart of the Italian people, and has found a place in the conscience of the civilised world.

JAS. STANLEY LITTLE.

THE DRAMA IN THE UNITED STATES.

THE following remarks, taken from an article in the New York *Bookman*, published by Messrs. Dodd, Mead & Co., are interesting from the point of view of the prices obtained by dramatic authors and the methods on the other side of the Atlantic. The article, unfortunately, is unsigned:—

"THE EVOLUTION OF THE PLAY.

"If the author is unknown to the world, his play may fall into the right hands, thanks to his friends, to his perseverance, or through sheer luck, before it has been declined by every manager who can be bullied into hearing it. All plays do not suit all managers, though no office would return a play that would be guaranteed a success, even though the firm goes in for simple productions, plays for male stars, or any style that this 'Sure Thing' is not.

"It appears to be as difficult to judge a play from the manuscript as it is to pick a winning horse on 'form.' Within the last few years practically all of our great successes went the rounds of the offices before a manager saw the value in them; and the first years of a young playwright are as hard as that of a young actor, for he enters an office with his script clasped to his breast and insists upon reading, not leaving it. He fears that the play will be sent back unread, and that it will not be read through he may be certain if the first few pages have not the qualities of sustained interest and crisp dialogue. Many theatrical firms employ readers—good judges of plays, if there be such a thing—who pick out the most promising of the manuscripts and hand them over to the producers for perusal when all the rest of their daily tasks are completed.

"Should the play be accepted, and the author one young in experience, he may be induced to sell outright for a small sum, possibly five hundred dollars. If he is more astute than his years, or if the manager is not assured of the play's success, he may accept a still smaller sum and a royalty on the weekly gross receipts, varying from four to six per cent. If his play succeeds, the author becomes another person. His next work is in demand. Sometimes, if his style appears to fit a certain star, the manager begs a scenario—an outline of a play for her. The scenario accepted, a sum of money is paid before the play is undertaken, a larger sum when the play is finished, and a royalty on the gross receipts that often reaches fifteen per cent.

"ROYALTIES AND RETURNS.

"The popular playwright is still more arbitrary. Year after year a manager may send him a blank contract with no reference to terms, begging for a play for one of his stars. Year after year the playwright will send it back—he does not 'feel' that he can write for the lady. If he signs the contract, and terms are decided upon, he does not and will not submit the outline of the play. His judgment must be depended upon, and not until the script is sent to the office does the manager or star know what they are receiving for the sum varying from $2500 to $5000 which they are expending. This amount, to be paid before the production, is but a tittle of the playwright's profits should his effort succeed. His royalties could easily amount to $1500 or $1600 a week on a single play, and one young man of to-day, of no great mentality, but with a certain facility for turning out musical comedies, is harvesting at least $175,000 dollars a year. Small wonder that the writer of books is turning his hand to the making of plays.

"With the acceptance of a drama follows the contracts for its production, the finding of a metropolitan theatre, and the arrangement for booking 'on the road' in case there is no playhouse in New York for the purpose. Unless a well-known star has established her 'following,' a new play has little chance of making money through the country until it has been produced at some one of the large cities whose daily papers control certain territories. Often a manager cannot be assured of a New York house until the performance has been witnessed in some of the little towns around the city by members of the great theatrical syndicates who control the theatres, both in and out of the city. If the play is good, it will be given the first opportunity to supplement some failure in town; if it does not pass muster, one of the syndicates will continue to book it through the country so long as the manager is willing to pay the percentage which the 'octopus' demands upon the receipts. Although, on the other hand, the portion of a well-paying attraction while on tour varies from 65 to 80 per cent. of the gross. In New York percentages are controlled by

Digitized by Google

a sliding scale, as the receipts creep from $5000, $8000, to 11,000 and above a week. Again, if a manager is eager to play his star in New York, and the syndicates are disinterested, he may be obliged to rent the theatre outright at a sum varying from $2500 to $3500 weekly. And there is no gladder sight than such a manager with a surprising success to his credit, and a larger part of the profits flowing into his pockets."

A PAGE OF LIFE.

THE other day I called on Clarence Vereker with such feelings as any man in the like situation would be nearly sure to have. Dismay and pity for him were mingled with a sort of resentment that so brilliant a man should have thus thrown away his chances. When, seven years previously, I had left England, he was generally considered to be a successful man of letters. He had written a few books. They had brought him a certain monetary return, and much esteem, as well as flattering reviews from the authorities. I had had the pleasure of listening to him at a public dinner, when he responded to the toast of "Art and Letters" with a speech which convinced most of us that he had his feet well planted on the ladder of fame, and was already a respectable height from the ground on the way to Olympus. His income from literature, he told me, then averaged something considerable in hundreds.

And now he was in the workhouse.

The workhouse master who led me to him said he was a most interesting inmate, and prepared me somewhat for the latest development in the poor fellow. There was no lack of friends who would gladly have helped him, at any rate, for a time; but he would have none of such help. He claimed the Union accommodation as his due, and there was an end to it. He had worked until there was no longer a market for his wares, and he would be beholden to no individual for charity. By-and-by he meant to leave the house if he could obtain a situation as somebody's under-gardener. In the meantime, he was a privileged resident, inasmuch as the cost of his keep was paid by private subscription. He, however, knew nothing of this.

"There he is," said my guide, and in a whisper he told me further that, although poor Vereker was quite harmless, it was his opinion (and the opinion of others) that his mind had weakened.

We were in the raw outer area of the Union, with a high red wall making a buxom curve to the enclosure. The master pointed to Clarence, banking a celery bed. A white-haired old man was with him, and both, of course, wore the conventional brown uniform of male inmates.

"I may take him away for the day?" I asked.

"Certainly, if you can persuade him to go. But I don't think you will be able to do that," I was informed.

I was soon over the dead potato tops of the intervening ground and alongside my friend.

"Vereker!" I said, and he glanced up. His eyes brightened, and we clasped hands. I was surprised to see how well he looked. He was rather grey, to be sure, and his brow was heavily lined; but there was nothing of that resignation of despair in his face which I expected to see. His smile was as free as in the best of his old days. His "My dear fellow!" of greeting was as hearty as seven years ago.

I went straight to the point, and assumed that he would avail himself of the master's permission to have at least a day off; but he shook his head.

"Let's have a chat instead," he said. "I suppose I shock you. Well, if you don't get shocked worse than this, you'll do. I'll tell you all about it, if you like, and there's no law against your offering me a cigar. I daresay you find the wind cool, so we'll get a seat on the kitchen side of the building, and some sunshine too. A—h! how expanding spade work is for a man who hasn't had too much of it! I'm ready for my dinner now, half-an-hour before the time! It's Tuesday. That means boiled beef and carrots; excellent carrots, moreover, as I who dug them up know better than anyone. Well, what are you staring at?"

He laughed cheerfully, and I tried to laugh.

Arm in arm we made from the celery beds for the indicated wooden bench. Looking back, I saw the old man completely absorbed in his spade work. The sun brought out the pink and gold of a patch of chrysanthemums by the wall; even the celery heads were refreshing to the eye, and the Union itself, though rather depressingly formal and with small upper windows, suggestive of a prison, had its vigorous red walls nicely toned by some ivy.

With a sigh, as of contentment, Vereker inhaled and savoured the first whiff or two of the cigar and studied me as I studied him. I no longer felt either dismay or pity for him. They seemed to be wasted emotions. He was apparently the old Vereker matured and crowned with tranquillity. In every external detail, save only his clothes, he was as refined as I had ever known him; neatly-trimmed finger nails, a clean-shaven face, and so on. He stretched out his legs and

Digitized by Google

folded his arms with the ease and abandonment of —whom shall I say? A lord in the midst of his inalienable tens of thousands of beautiful and productive acres, or some such sublime personage.

"Do you remember," he asked abruptly, "Scott's reply to the gentleman who said that the opening chapters of his novels were always such a splendid surprise to him, and that he never could guess what was to follow? Scott said, 'No, nor I either.' Well, that's what I got to after about ten years of it; and it was the beginning of my trouble, as I suppose you call it. I don't. Salvation's the true word, not trouble. Ask Tolstoy.

"But, mind you, at the time, for three or four years, it gave me torment of a kind to which I wouldn't consign the worst of the damned in Dante's, or any, hell. The newer methods of literature are for the newer men, not for fellows like me, who learnt a certain amount of the art and dignity of the thing at the feet of the reputable men of a generation ago. Wasn't it Dickens who insisted on having his proofs served to him upon a silver salver? That's how I liked my imagination to present its little bantlings to me. I daresay, years ago, you thought me an eternal fountain of inspiration, and an industrious tap to boot, didn't you? Just because I could turn out a dozen polished trifles in a month! But really it wasn't so at all. The joy, the tangible joy, of toying with and fondling my little notions for hours before I let them materialise into print! Good blessed hours! Mothers have such, I don't doubt, in the washing and kissing and dressing and dandling of their children, from the age of a week or so until about five or six. Take it from me, an average woman with offspring has plenty of heaven on earth. And I had *my* share. Literature, when it is literature, is a god to reverence and a woman to love, and no wonder so many folks lame themselves for life kneeling and kicking at the crystal doors of its temple.

"It's the mere print which is not literature, but so many black spots upon paper, that was my ruin, as most people would interpret the word. The later weeklies and monthlies, you know! The invitations which were thrust upon me to write simple dancing nonsense for the millions! My dear fellow, I *couldn't* resist them. It was so alluringly facile, and it meant picking up sovereigns like pebbles from a beach. Mortals, even the greatest of us, are so fatally ready in our weaker moments to do little things which pay well rather than strive against odds for achievements whose almost only reward is the still small voice of Conscience, or whatever you please to call it, which whispers 'That's good! That's quite good, although there will be few to agree with me, the more's the woe!' The fact is, besides, that I wanted money, not altogether for personal reasons. And so I wrapped up my ideals in a napkin and buried them out of sight because of their uncertain pecuniary profit, and took off my waistcoat to do what I did do. I hoped the dear little fellows in the napkin wouldn't die, might indeed thrive in an unassuming way, and grow up in spite of the napkin and the superincumbent clods. But I didn't expect anything of that kind. Experience soon taught me the advisability of tweaking Dame Fortune's nose by generally expecting the unexpected. Smart in its way, eh?"

Poor Vereker's cigar had gone out during this delivery. I offered him another, and he was about to throw the first stump away when he pocketed it instead.

"I'll give it to old Martin there," he said, smiling at the ancient among the celery beds. "Poor old Martin! He has fathered eleven children into the world, and told lies about himself to the folks here rather than shame any one of them. He hopes they think he is in Heaven, all those surviving dear ones and their progeny. The *idea* of grandfather being in the workhouse! That's what he couldn't bear to think of them saying to each other, and so there he is with a spade. He's eighty, fond of little children to a degree that sometimes strikes me as absurd when I realise that he ought to remember what his own little children have grown into, and reads a small-print Bible without spectacles, but with a dog's faith. Until I came here I didn't know there were such heroes breathing. What do you think of one of his chief little matters of heartfelt congratulation? Thirty years ago his favourite daughter's husband was anxious to insure his life for twenty pounds. Old Martin reflects with thanksgivings about the terrible lot of premiums his Elizabeth's gentleman would have had to pay in vain. England must be worth loving while she can breed Alexander Martins, and not trouble about building statues to them.

"But to return to myself and literature. As you may see, I am very well off where I am because I have done with my shackles; yet I feel pretty miserable sometimes, in thinking what others, who resemble me as I was, must be suffering. You know how even Thackeray had his moments when he wanted to hang himself. All men who live by their imaginations have to suppress periodically little internal revolts of that kind. They fly to Rome or Iceland, or anywhere where they are not, when they feel such an attack impending, and change of scene soon exorcises their fiends. That is, if they can afford it. But with the more lowly brothers and sisters of the pen, how different! Marion Crawford, you may remember, says that 'the most terrible of stimulants is ink, the hardest

Digitized by Google

of task-masters, the most fascinating of enchanters, the breeder of the sweetest dreams and of the most appalling nightmares, the most insinuating of poisons, the surest of destroyers.' Well, he, like Thackeray, belongs, I am glad to say, to the strong brigade. The strong feel strongly, and have strong powers of resistance in adversity. The weak also feel strongly; but—if they are wise—they hold their tongues when the spirit moves them to complain. For, unlike the strong, they don't get relief and fresh strength by wailing, and there is the risk that certain human ghouls hearing them shall mark them for a prey and finish them off.

"This brings me to my great grievance in this chatter, to which you listen with so flattering an ear. You have heard of *Tit-Bits*, of course. Where is the Englishman who has not? It is read even here, and in my opinion very suitably. As the father and mother of the host of other penny weeklies which now litter the land, I hate it. I hate it and its offspring as an insider, not an outsider. The multitude, I am sure, find it and its brethren exceedingly entertaining. But oh, my dear fellow, the skeletons of bright young, and not quite young, intellects which bestrew the workshops in which these prints are prepared! Do you not see it? Heaven forbid that I should charge the capitalists who produce these sheets with deliberate and bloody murder wholesale; yet, and pray believe me that I speak only what I know, the results are tantamount. The ghosts that would assuredly walk these palaces of print if they had the primitive instincts and power which were so vigorous in their fleshly envelopes ere these died of despair!

"I think I must be expressly autobiographical, my dear fellow, to make it plainer to you. You see, like these poor ghosts' envelopes in *their* day, I lived in my day by my imagination. When, from necessity or otherwise, one tills that patch of one's brains' garden all the time, the other patches suffer from neglect and weeds. The scales have a tendency to get fixed, with common sense, reason, and the rest up in the air. I feel it still, and sometimes it's the hardest thing to restrain myself from thinking uncharitably of my late friends, the proprietors of these popular presses. But old Martin there soon puts me right again, with them and myself.

"Never mind with which of these autocrats of ephemeral print I had most to do. But imagine him urging me on, in the kindliest way to serve him. I admired him then; I admire him still. His power, like mine, was based on imagination; there was that fundamental link of sympathy between us. For a few years I enjoyed the glamour of mind which blesses the scribe whose every penned word is welcome. Then there came a change. It came with devilish slowness—no, I don't feel bitter about it; not in the least. Nevertheless, that slowness *was* devilish. As the circle of my particular Napoleon's activities enlarged and his importance in the world increased, there sprang from him, inevitably, a number of subordinates. Ah! I'm becoming stupid. I mean that his subs quite naturally had their own standards of literary judgment, which were not perhaps his, and he had no time now to concern himself about such details. Of course, as a business man, to him the main, and perhaps only, thing now, was popular appreciation. And you see what an immense field there was, and is, still broadening, to attract younger imaginations, for which, again quite naturally, these machine-made deputies of his bid without scruple or thought of later consequences to the victims. And so, with this same devilish slowness, I gradually dropped out. Once the imagination takes a chill of that kind in our calling, anything may happen at any moment. The mental and spiritual complications which ensue are quite destructive. They were so to me, but, as I say, slowly. A wounded and slighted imagination does not die all at once, when in other respects one leads a tolerably sane life. It struggles to its legs after even hard knocks, and tries again, and again, and again. But all the time you see its handicap gets bigger. There are these lusty fresh young unwounded other imaginations to compete against, encouraged in their turn as was I in mine—encouraged ruthlessly—knowing as little as I how brief is the writer's prime, and how certainly they will be abandoned when their blithe young fancies begin to lag and their deeds of printed derring-do become, like mine, inconsequential and tame.

"You see the exceptional side of it, don't you? Of all kinds of working men those who work to live by their imaginations are the most helpless, when their one precious tool is blunted. It must be so, especially in literature of the popular kind, which is not based on common sense. Every additional year of such servitude makes them less able to realise their future, and of course less able to cope with the fate which the future has in store for them if they live long enough. I do wish these men at the head of all this popular stuff would think of it a little. Perhaps the excess of their valuable worldly common sense hinders them in the matter, and for their own sake I am sure I hope it does. Pride, of course, which grows with the exercise of our imaginations, keeps the majority of us victims silent. There's my own case. I believe if I were to take the trouble to expound my late miseries to my particular Napoleon he would wish to pension me for life. I hope

Digitized by Google

it is so, and not the less that I am never likely to approach him with such a plea. But what of the hundreds of others like me, to whom the Cæsars and Napoleons they serve must always be as remote and inaccessible as the King, and whose imaginations will be worked by machine-made agents to the last idea worth a paragraph, and then—then to the scrap-heap of human unfortunates with them, and woe unutterable! The Whitechapel trouser-maker who has never known any better lot is a king to the man who has lived by his imagination until it has only the power of despair left in it. Really, I think some day, when I leave this place to live by my spade, I *must* write to my particular Napoleon on the subject. He is the most just of men to his machine-made subordinates—the overseers who whip the brains of the gangs of writers who widen and deepen and strengthen the foundations of his great fortune. Just and generous. But I think I must take pains to state the case of us others. You see"——

* * * *

Poor Vereker's rambling was checked by the clang of a bell.

"Ah!" he exclaimed, starting to his feet, "that's dinner. I suppose I can't tempt you to join us? They let *me* ask a friend now and then. They're awfully good about it."

I tried again to persuade him to come out and dine elsewhere, but in vain. He waved his hand to old Martin, who nodded and moved slowly to the central block of the building.

"Why, it's Wednesday, isn't it?" he then said, suddenly. "Board day! There they go, Chairman and three of the Guardians. If they saw me, they'd come and talk a bit, but my tongue's tired. Wednesday, eh, not Tuesday? That's broth and bread and cheese. Well, I don't care. I've an appetite for anything here—the air is so bracing. Won't come?"

I couldn't face it, squeezed his hand and let him go. He ran after old Martin like a schoolboy, and old Martin stopped to his call and waited for him.

* * * *

I asked myself as I returned to the workhouse gates if, or not, Vereker was to be pitied.

ON THE SHELF.

THE fog was so thick, so black, so suffocating that, although I knew, or thought I knew, the street in which I was as well as I knew my own sitting-room at home, I was glad to turn into a shop in order to make quite sure of my whereabouts. Here another surprise awaited me. I had imagined that I knew every shop in the street, but it appeared that I was mistaken. I did not know this one certainly. And yet I must have passed it twice a day, on an average, for twenty years. I glanced round, possibly the shop had been opened since I had passed the previous day. But it had not the air of a recently opened shop. The goods, which I will describe directly, were fresh enough indeed, but for the most part covered with dust. The shop was not large, but it was such a one as a curio lover like myself would hardly have passed by without notice. The woman who stood behind the low well-worn counter looked like a foreigner—a Spaniard or Italian. She was a worn middle-aged woman with an olive complexion, abundance of glossy black hair, and a pair of long gold ear-rings in her ears. But what struck me in her appearance more than anything else were her eyes. They were dark, and of an unfathomable sadness.

"May I," I asked the woman, abandoning my first intention, "stay here till the fog lifts?"

Her reply was curious.

"Stay here? Of course; why else did you come?"

Although her appearance was foreign, there was nothing foreign in her speech. Her English was excellent—of its kind. I was puzzled by the woman's manner, but I felt it incumbent on me to make some conversation. Therefore, while my eyes strayed idly along the rows of goods, I said something about the fogs having set in earlier than usual this year.

The woman nodded.

"I have been expecting you for some time," she said. "You have chosen the best day in the year for coming to me. What do you call to-day in your barbarous northern tongue? Hallow's E'en, is it not?"

"Yes," I replied feebly, but more bewildered than ever. It was plain that the woman was mad, and I began to weigh the discomforts of the fog with the dangers of her companionship. I looked at the door uneasily, but the evening seemed blacker than ever, whereas the shop was brilliantly lighted. I decided, therefore, to remain where I was for the present.

"Ah!" said the woman, "you may well look at the fog. The fog brings many of your sort to me. My harvest-time is fog-time."

I had no idea of what she meant, unless, which seemed unlikely, she took me for a collector, and wished me to understand that collectors chose foggy days for making their purchases of her. But I was in no mood for making fancy purchases, being, in fact, as down on my luck as a man could be. I hastened to change the conversation. The channel into which I directed it had

Digitized by Google

naturally reference to the goods which the woman had for sale. These goods consisted, without exception, as far as I could see, of china figures of men and women, admirably modelled and coloured. There appeared to be many hundreds of these figures, of all sorts, packed closely together round the back of the shop.

"Those figures," I said, "seem very well done. What do you charge for them?" The woman turned to them and laughed.

"Hear him!" she cried—and as I live, I heard her laugh echoed in tiny tones with, so to speak, a china-like timbre in them, from all sides. It seemed as if the figures were joining in the woman's laughter. Before I could recover myself she turned to me again, and, with a courtesy which was obviously feigned and exaggerated, said:

"Which of my figures did you please to wish to know the price of?"

Mechanically I pointed to the one nearest, and the woman, taking it from its place, held it in her hand for my inspection. It represented an artist—at least, so I imagined by the artistic paraphernalia which surrounded it, and by the length of its hair, and by the fashion of its clothes.

"He shall answer for himself," said the woman. "Come," she added to the little figure in her hand, "you hear what this gentleman says—what are you worth?"

To my intense amazement the little figure actually answered.

"Oh!" it said, in a little china voice, ' am not worth much."

The woman gave it a shake.

"Nonsense!" she said, "you know that you don't mean that. None of your false modesty now. Tell the truth."

"Well, if you will have it, I am worth more than the whole of this wretched crowd you keep huddled up here put together. If I told my name this gentleman would stand amazed—unless he is one of the fool public which buys meretricious daubs and neglects genius. I will say no more."

The woman put him away.

"He's always like that," she remarked contemptuously. "His temper and vanity are simply unbearable. Not one of the others likes to be near him. He thinks he was a painter, whereas he never had qualifications to fit him for being a drawing master. Now here is another artist of about the same level, but of a very different nature." Saying this, she drew out from behind her a figure which, had I been left to judge by appearances, I should have described as that of a respectable little country shopkeeper and churchwarden in his Sunday best. However, it seemed to be a great favourite with the woman, who, before handing it to me, looked at it affectionately and blew away a speck or two of dust which had gathered on the shoulder. The figure was that of a little man, with smooth, jolly, rosy cheeks.

"Now," said the woman, "what have you to say for yourself?"

"Not much," laughed the little man, "except that I'm no better and no worse than the rest of them. I suppose," he added, looking at me, "that you have come to join us?"

"Never mind about that," interrupted the woman, "tell us something about yourself."

"There's not much to tell," was the modest reply, "I wrote a book, the book is forgotten, and here I am."

"What was the name of the book?" I could not help asking, for somehow the features of the little figure seemed dimly familiar to me.

"It was called," and the reply was given rather unwillingly, "'From the Flesh to the Spirit.'"

"Why," I burst out, excited and astonished, "then you are Spookins!"

The figure seemed to nod its head. I handed it back to the woman with cold disgust.

Twenty years before Spookins' "From the Flesh to the Spirit" had attained a momentary and unsavoury notoriety. The poetry was utterly bad, but the book had achieved a moderately good sale through the noisomeness of the subject-matter dealt with. Then the law stepped in, and Spookins was heard of no more. I had once met him at an At Home, and so remembered his face.

The figure saw that I was disgusted, and my disgust seemed to amuse him.

"I suppose," he said, "that the newcomer despises me because I am only a mediocrity—or a one-book man, at all events. Tell him, Mistress," he added to the woman, "that we are all mediocrities here—and some of us something worse.

The woman replaced the figure with another grim unpleasant laugh.

"He will learn that all in good time," was the reply, and I thought that there was something ominous in the sound of her voice. These strange events had followed one another so quickly that I really had had no time to look for any explanation of them. During the pause, however, which took place between the removal of the poet and the substitution of his successor, it occurred to me that I was being subjected to a very clever exhibition of ventriloquism. I was about to say as much when the woman turned once more to the counter holding in her hand a small red-coated figure—that of a soldier.

"No," she said, reading my thoughts like an open book, "this is not ventriloquism; nor is it a trick of any sort. You have seen the artist; now

Digitized by Google

for the man of action," and she placed the figure of the soldier in front of me.

"Ask him what you will."

Although I was perfectly aware, notwithstanding her denial, that a trick was being played upon me, I determined to humour the woman. The trick, whether ventriloquial or not, was a very clever one, and, moreover, I may as well confess it, I was conscious of being dominated—hypnotised by a will superior to my own. In obedience then to the woman's orders I said to the figure of the soldier, "What are you doing here?"

"Doing here?" echoed the tiny voice in indignant tones, "The service, sir, is going to the——"

"Yes, yes," I interrupted, "I know that; I've heard it before. But why are you here?"

"I'm here," was the reply, "because at the prime of my life I was forced to leave the service; to retire, sir, on the beggarly half-pay of a major, and I've found nothing to do since. There's nothing for me to do. I'm too old, forsooth! for any fresh employment. And so here I have to stay, eating my heart out in idleness when I know quite well that I could do just as good work, to say the least of it, as any of the young ones."

The speaker's case was, in all essentials, so like my own that I could not but find it in my heart to pity him.

Several other figures were brought forward to me and made to speak.

A retired naval commander, who complained of the treatment received from his branch of the service in much the same tones as the soldier, was followed by a barrister in wig and rusty gown. The barrister told me that his practice had been taken from him by the younger men, although they were men of considerably less ability, simply because they were younger and more pushing. I remarked that, by the side of the figure, on the ground, there lay a razor and a six-shooter, both exquisitely modelled. I asked the barrister what they were doing there. He looked rather foolish and self-conscious but made no reply. The woman spoke for him.

"Oh," she remarked carelessly, as she put him back, "he did not like coming here at all, and he has twice tried to leave me."

Then I interviewed, in succession, a lady who told me that once she was a popular writer, but that now no one would read her books, an actor of excessive vanity and bitterness who nearly had a fit when he came to the record of his wrongs, and had to be replaced before he had spoken half-a-dozen words. They were followed by a quiet lady-like looking woman, with the aspect of a faded governess of the old-fashioned type, as indeed she proved to be. She was very sad, but made no complaints. It was only just, she admitted, that younger and more highly educated women should take the place of her and her coevals.

A mild-eyed, melancholy cleric came next, taken from one of the back rows of figures. At first he refused to answer when spoken to, but remained silent, staring before him with benignant stateliness. But the woman gave him a little shake.

"Well," she asked, "what have you to say?"

"My friends," he began, "there is some mistake. I am not really here at all. . . ." How he would have continued I know not. He was interruped by a burst of laughter, as the laughter of Homeric gods in china. Even the face of the woman wore an austere smile as she put the clergyman away.

"You must excuse him," she said apologetically. "The fact is he's a little mad. He was once a popular preacher at a fashionable West End chapel. That was many years ago. Now, although he is at the same chapel, he preaches to empty pews. He has been in my keeping for a long time, as you may judge from the dust which has accumulated on his cassock. But he still imagines that he is in the full tide of his popularity. It is a pleasant delusion from which nothing can awake him."

"Delusion?" I echoed, "yes, it's all a delusion. Very clever, no doubt, but I cannot indulge myself any longer. The fog is getting lighter, so I think I will go."

Certainly it was brighter, but the growing brightness did not come from outside. As I looked towards the door the fog looked blacker if possible than before. I tried to rise, but I found myself unable to move.

The woman watched me with an unpleasant smile on her lips and with sad, unsmiling eyes.

"No," she said, after a pause, "you will not go. Mine you are and mine you will remain. Your place on yonder shelf is empty. Now you must fill it. There you must wait for the end. Death may be a long time in coming, or he may come swiftly—but till he comes to claim you at my hands here you will be kept."

While the woman was speaking a curious change seemed to be taking place about me. The shop grew rapidly not only brighter but more lofty. The stature of the woman increased in proportion, as did also that of the little china images. For me, rooted still in my chair, I found my feet leaving the ground and dangling foolishly in mid air.

"This is a dream," I kept repeating to myself, "like Alice's last dream in Wonderland." But all the while I felt that it was no dream all, but a hideous reality. Then the woman leant across the counter, lifted me up in her hand and placed me between the painter and the poet, who were both now of my own size. Then I heard on all sides of me voices—not tiny china voices any longer—but

Digitized by Google

voices of men and women, mocking and triumphant.

"Welcome to the Shelf! Welcome to the Shelf!" they cried. "Another cipher added to the shelf of ciphers."

I made an effort and thrust my fingers into my ears to block out the din, when I found myself in my armchair at home with the landlady—tea-tray in hand—regarding me curiously.

E. P. LARKEN.

THE PLAYHOUSE OF THE PAST.

HOW now? To transport one's self three hundred years back only to find William Shakespeare and his company of players, anxious and disheartened and in danger of being theatreless! Nowadays in 1907—so long after his death—it is comprehensible, though unfortunate, that he should have no theatre here in London, but in his lifetime surely his plays could have had no houseless origin; the bare thought is inconceivable! Still, we have evidence that from some cause or causes, midway in his career, Shakespeare's purse was too narrow, and that there was a time in which his fate was uncertain. If Shakespeare had kept a journal, or confided his thoughts to some illiterate fellow in or about the year 1598, it might have run as follows:—

Dec. 2nd.—That wolfish fellow, Giles Allen, hath been here at our "Theatre" closeted full an hour with Master Burbage. I pray James Burbage may never outlive his wealth, to view with hollow eye and wrinkled brow an age of poverty, but my worthy ancient looketh pale and worn after these conferences. I fear me Burbage ventureth his argosies with portly sail too rashly on the flood, and maybe I am to blame in urging him thereto. Of late he is ever weary, and with a want-wit sadness about him fetcheth deep sighs.

But melancholy doth congeal the blood, so I will e'en go to his son Cuthbert's bookstall, and turn over there such store of Italian tales as he hath by him. I have in mind something from the "Gesta Romanorum" of three caskets, but need other matter to work off what is on my heart.

Dec. 11th.—The insubstantial pageant which hath so often gladdened mine eyes of a new theatre to be built here on the site of this one seems to dissolve away, and is in danger never to to be brought about. That rough heart of flint, Giles Allen, refuseth us a new lease of the land, save at a ruinous price. Our winter playhouse at Blackfriars we have already given over to a rival company of players. I had built fair hopes there too of a Royal playhouse, to which her Royal Highness Queen Elizabeth would vouchsafe to come, and now we seem in danger of becoming strolling players, jugglers or mountebanks.

I resolve to have no more building at Stratford, no purchases of land till times are quite safe. No buying of books or costly trifles. I will set myself to clear off encumbrances with the returns of this year's labour. I have drawn out too much from "The Theatre." I should have considered Master James Burbage more—who hath ever been so good to me. But there is still the Queen's favour. She hath praised mine history of Henry IV., and may command me to embody the very spirit of England's glory in a play to be enacted in a Royal playhouse. How my good friend Burbage's son Richard will rejoice in the great parts I have in mind to write for him.

The new playhouse shall be round as an O, like unto this one in which I write, but the scaffolding shall be more solid and the tiring room more ample. I see the dark pannelling of the walls set off with fair faces and noble gentlemen. But I must forbear.

Dec. 12th.—Master Burbage hath fallen into a decline and will take no comfort. Nay, but I will write a play and present him to the very soul in it. I have come upon a strange story of a very foul Jew, Gernutus. There is in the tale a noble worthy Venetian, Antonio by name, and a reckless gallant, Bassanio, much such as I am myself. I will tell in my play how I urged my friend on to overbuild. I will say:—

Bass.—'Tis not unknown to you, Antonio
How much I have disabled mine estate
By something showing a more swelling port
Than my faint means can show continuance;
Nor do I now make moan to be abridg'd
From such a noble rate; but my chief care
Is to come fairly off from the great debts
Wherein my time, something too prodigal
Hath left me gag'd. To you, Antonio,
I owe the most, in money and in love;
And from your love I have a warranty
To unburden all my plots and purposes
How to get clear of all the debts I owe.

Then Burbage shall say in that hearty honest hearty manner of his:—

Ant.—I pray you, good Bassanio, let me know it,
And if it stand as you yourself still do
Within the eye of honour, be assured
My purse, my person, my extremest means
Lie all unlocked to your occasions.

It is past ten o' the night and they have come to tell me good Master Burbage is no more. I will bid him a last farewell, and then the clown Ambroise Philips and I will e'en trudge it by moonlight to the Ferry, and so over to Southwark where we lodge.

Dec. 15th.—Ill-luck never cometh singly. Here

Digitized by Google

is a Royal message that I am to write a play for the Queen. But what a subject, alack! It is to make folk hold their sides, a boisterous play about Falstaff in love. Nay, if the Sovereign herself biddeth me play to the pit what hope of poesy in the land. It were better to cut with the Court and the nobles and bid for one's own.

Dec. 16th.—Ruin stareth at us. Nay, but that is laid on with a trowel. In sooth Giles Allen granteth us not the right to take away the body of the theatre, the which privilege is expressly set forth in our lease. He must surely have bought up the mortgage on it. He hath been in conspiracy with some other company to do us out of our playhouse! How are my dreams shattered! Never again will my fancy blossom with fair flowers as in "Love's Labour Lost" and "Midsummer Night's Dream," and all the fantastic comedies of my youth. My imagination is hung with black, and conceives but vast tragedies.

How shall I return to Stratford; how face my sweet old mother once again, dishonour'd before her face!

Dec. 20th.—In this same tale of Gernutus, which I found at the book-vendor's, is a plea whereby the life of Antonio is saved. The letter of the law saveth. It is in the bond. We will remove the playhouse by night to Southwark. I have bought a piece of land there whereon to set it up. The new theatre shall be called the "Globe." I feel like Atlas with the world upon my shoulders. It will stand among the vulgar, but what of that? The Court shineth not upon me.

Dec. 28th.—There was a rare turmoil this night. Cuthbert Burbage and Richard, his brother, and myself, together with Peter Street, William Smyth, and others, assembled, armed with what swords, daggers, bills, axes, and the like which we could gather, and pulled down our old "theatre." This Peter Street himself joined together, so he knew well how to get at the joists. Giles Allen got wind of the affair too late, and (for the night was moonless) there was rare noise and confusion, and many laughable accidents fell out.

Ay, Stratford townsmen as we are, we fear no Londoners, and set many by the heels, and gave many a broken pate. The villain Giles knoweth he is sure of his gold, for he well witteth us to be honest men and true, that will repay him in a year. But he is so cross-grained and covetous he would sooner ruin us than wait for his own a twelvemonth, if, indeed, he desireth not, as I opine, to set others over us.

Jan. 6th, 1599.—Here we are, free men on Bankside, and full of plots and plans for the years to come. Would that good James Burbage were alive to see us safe and sound out of Giles Allen's reach. Yea, I have smitten the foe on the hip.

So might Shakespeare have written in the days of his stress and strain. And how about to-day? Are there not any who would desire to see his plays acted in a round wooden theatre as they were in Elizabethan days? There must be some. Let them follow the example of good James Burbage in the past, and build a theatre for Shakespeare now, in the twentieth century. It can be done. It will much profit us for learning and delight. Who is for us?

CORRESPONDENCE.

"Sponging" upon Authors.

Sir,—I think it would be of great service to us if the Authors' Society devised some plan by which those who review our works could obtain "review copies" *not* at the expense of the author. I do not refer to novels. I have recently brought out a work, and the following firms have written for a free copy:—The Church of England Pulpit Review; the British Institute of Social Service; the Royal Statistical Society; Public Health Engineer; the Nursing Times; the Bath Herald; the Society for the Study of Inebriety; the Dartford Reporter; Australian Trading World; the Observer; the Edinburgh Medical Journal; the Canadian Bookseller; the Literary Guide, etc., etc. Some ask for a second review copy!

Now, the author knows that he will do very well if he sell 600 out of a 1,000 issue. But he also knows if he be compelled to give away 100 or 150 review copies, that this represents a margin which robs him of that amount which will just pay *the cost of publishing* and advertising. Again, I say, I do not refer to novels.

One frequently wonders what becomes of all the review copies. Some suggest that they go to the "second-hand book shops!"

I would propose that the council of our society recommend:—That any review copy be supplied at the publishers' cost price of production of the book and that the book, if not reviewed, be returned to the author; that all reviewers send a copy of their reviews to the author, and that review copies be sent out unbound. Surely any societies, libraries, journals and daily papers would be willing to pay, say, 1*s.* 4*d.* for a 5*s.* net work, the request for the review copy to be forthcoming from the reviewer.

I am yours,

Anti-Charity.

Digitized by Google

The Vice of Complete Editions.

Sir,—To what you have published on this subject I should like to add that, whatever the pros and cons of complete editions of English authors may be, the former dwindle and the latter swell if the edition is a translation of a foreign author.

Every one who has tried to read the current English translations of French or German writers, knows how often his teeth are set on edge, not by what the author says, but by the way the translator makes him say it. Many very readable writers are made unreadable by the way they are put into English. It is not enough that the translator should understand the original. If the book has any fire in it, the translator must care about the matter sufficiently, at the time he is at work on it, to reproduce that fire.

I myself was once engaged on a complete edition, and was grieved when the publisher failed before a fifth of the work was done. But now I look on that misfortune as having been a blessing in disguise.

In the case of any large, machine-made, complete edition, manufactured to suit a publisher's exigencies —"one volume a month till the edition is complete," or something of that kind—the translator is sure to go hopelessly stale before he is through with it, even if he happen to be the right man to translate that particular author. (The popular assumption, by the way, that any man who knows the language can adequately translate anything written in it, is quite wrong.)

Bernard Shaw hit the nail on the head when he wrote of certain versions of Tolstoy, that if he could not say they were the best, this was "only because *I cannot read the others*, and have consequently no right to give my opinion about them."

Complete editions of foreign authors are a commercial obstacle to the subsequent production of readable versions, for they occupy the ground and discourage the publishers. They create an impression that the author in question "will not sell," and the result ultimately is that one has to pay for the privilege of being allowed to give the public a better version. There may, of course, be exceptions to any rule, and there certainly are to the rule that complete translated editions are badly done. It would, for instance, not do to condemn Mrs. Constance Garnett's Turgenef.

An illustration of the vice of "complete editions" that are produced in the usual manner for commercial motives, was afforded a year or two ago by an edition of Tolstoy which had to omit a Preface he wrote to "What is Art?" because, in that Preface, he insisted on being judged by a version in the preparation of which he had collaborated. The publisher (in complete ignorance of the author he was about to produce) had contracted for another translation, and had therefore to omit Tolstoy's Preface from his "complete" edition.

Yours truly,

Aylmer Maude.

A Co-operative Publishing Society and Authors' Trades-Union.

Sir,—I have read *The Author* diligently and faithfully for many years, about twenty. I do not say I have enjoyed reading it, or that I am much wiser for doing so; chiefly, I think, I read it because, in spite of a reproachful conscience, I get it for nothing.

At first I read it in the flush of youth, thinking I was treading the flowery portals of the gates of literary knowledge; that the oppressor would be hewed hip and thigh from Arnon unto Minnith; that I should learn the value of literary work, not by the hall-mark of the British Academy, but in baser, though current, coin. Publishers have been figuratively slain and brought to book, anonymously; we were till lately hundreds strong, but anonymously. Gentle, deprecating letters are occasionally inserted by you, letters like mine, anonymously. This means we cannot protect our own.

Meanwhile, we keep hustling about copyright legislation; may it do good to someone! May someone sell his rights with the Sandwich Islands owing to our efforts! May his garner and store be replenished. May the struggles of his fellow authors (individual struggles) lead to thirteen not being counted as twelve! The cost of production is out of print; has it not been out of print from the time whereof the memory of authors runneth not the contrary? Are there any commission publishers on the lines of Sir Walter Besant; honour to his kindly, brave memory!

But now we are as strong as Jeshurun; let us, having waxed fat, not seek more £-s.-d., but kick. Let us, while leaving it to the Academy to develop all knowledge, except the commercial value of our work, get hold of facts, and tabulate them, anonymously.

What are authors paid? Enough to cover postage and paper?

My idea—I know it is a crude and vulgar one, but I trust to you to put it into shape—is that we are a trades-union; that trades-unions have rates of pay, that they call out their men; that, in fact, they say, when the publisher or editor

Digitized by Google

remarks, *il faut manger :* "We are with Mr. Jobling, mangering is as necessary to us as to a publisher."

Further, I belong to a co-operative society. I get my coals cheaper, I get a dividend ; I am even asked to a free tea. The manager and assistants do not call me "Sir," and put it in the bill. I find I do not naturally command respect, but my boots come ten shillings cheaper. Can we not have a co-operative society for publishing? I have a vague idea that the really profitable part of publishing is the getting hold of the authors who publish at their own expense. The society need not do the agency work ; but let us get hold of an honest man, and stick him in a printer's shop in the Garden City. Let us buy paper ; let those of us who are out of work, go and take our coats off and print our own books. In this way the "Foostian Cootters" of Hebden Bridge started, with a sovereign, and now they have about £30,000 capital. This is really the only way, because even if the cost of production is ever brought out again, you want to take off your coat yourself, and go into the market yourself. I find quite small towns run at a constant profit six or seven local papers a week, of about 10,000 words each ; they have advertisements, but we could have them also.

I am like the scene-painter who told Artemus Ward that the accessories of his lectures were houses ; I can conceal things from you no longer, I want to know, you know.

How much should typewriters really cost ? And can we not have our own works, like the co-operative biscuits ? Must I pay to take mine on the railway ? Need writing be concealed ? You settle so many cases every month ; are they the same cases and houses, or do publishers share fairly ? Who is the Mr. Jorkins and who is Spenlow ; don't wrop it up in a mystery any longer. Do, as Mr. Labouchere did, when he got the money-lender into court and made his paper, in, I think, 1874 ; then your circulation will go up by leaps and bounds, and, as my first publisher said, become a property in time. Hit so hard that letters are signed in *The Author* because no one can be black-listed. Let some of the money for advertisements go to our own organ. Fight, and teach us how to fight, not by looking over our agreements, which most of us must sign, whether thirteen are counted as twelve or as one, but by trade-union rates.

I remember when once the committee looked into my hard case—books that sold and still sell, and for which I can get nothing—that I told the acting Secretary I would take any work at a pound a week. I have since made some money. I need scarcely say not by authorship, but by using the materials under a form which was protected by a powerful corporation, and sold for me at trade-union rates. After all, we are the raw material ; let the society make a corner in authors. Let our secretary say : The cheapest on the list is, shall we say, a pound a week ; nothing lower than typewriting rates is taken, though nothing is charged for the mental effort. It may be said it cannot be done ; it may be so ; the Rochdale Pioneers could build up a business of millions, starting with purchasing a few pounds of tea. Mr. Ruskin did it single-handed, though he was told his books would never be reviewed. Do let us, like him, start a publisher. After all, consider the matter in its plain light. Say a book takes a year to write, as was suggested to me the other day. The publisher may pay expenses ; I have to live in the meanwhile at my own expense, or someone else's. I am already expending capital, let me expend a little more. Only let *The Author* tell me precisely what work of mine is likely to fetch ; let it receive and tabulate particulars in confidence. Say I am a poet—and I trust this letter strikes you as poetry —what would you give for it in ballad form ? Could I come free to one of the house-dinners I have read of for years if I promised to recite it afterwards ? If you answer "No," I will not publish. Should you unexpectedly, as President Kruger said, reply "Yes," I shall look forward hopefully to an occasional square meal, not at my own expense. Let me take the risk of publication on this basis, and I think it will work out at surprisingly little. Let the co-operative authors have a journal, and advertise themselves in it ; let them write their best for it on gratis lines. I think I may say we will all take a copy every week ; that it will become the literary paper of the time. Get hold of a co-operative printer. Let each member of the council write for the first copy. At any rate, let us have trade-union rules ; let us call out our men from a publisher who breaks them ; don't let us fight in secrecy and singly over our agreements, but let the Secretary keep a stamp with NOT NEGOTIABLE ; if a man breaks our rules and accepts the agreement after that, let him leave the society and fight his own hand.

A SINGLE STICK.

AN AGENT'S AGREEMENT.

SIR,—I have just received an agent's agreement which it would appear by one of the clauses is to be determined by "mutual consent." Suppose I turn out to be a successful author and he an unsuccessful agent, shall we ever arrive at mutuality ? Has *The Author* ever commented on this extraordinary suggestion ?

NO FOOL.

[ED.—Yes, severely.]

Digitized by Google

PRINTING AND BOOKBINDING.

BRADBURY, AGNEW, & CO. LD.

Solicit enquiries for Estimates.
Good Work at Moderate Prices
WORKS: a Speciality.

WHITEFRIARS, and 10, BOUVERIE ST., E.C.
THE WHITEFRIARS PRESS, TONBRIDGE.

SIKES and SIKES,

THE WEST KENSINGTON TYPEWRITING OFFICES,
(Established 1893.)

329, Hammersmith Rd., LONDON, W. and
(private address) 13, Wolverton Gardens, Hammersmith, W.

Authors' MSS.; Translations; Duplicating; Plays and Actors' Parts; Legal, General and Commercial Documents.
Usual Terms. *References.*

ESTABLISHED] *The Athenæum Press, Taunton.* [XVIII. CENT

BARNICOTT & PEARCE

INVITE ENQUIRIES RESPECTING PRINTING.

ESTIMATES OF COST, AND OTHER DETAILS, PROMPTLY GIVEN.

5s. net. THE LITERARY YEAR-BOOK: 1907. 5s. net.

With a complete Bibliography of the Works, in Prose and Verse, of GEORGE MEREDITH, as Supplement.

"A thoroughly business-like and satisfactory guide."—*The Athenæum.*

"The 1907 edition will be found an indispensable handbook to all engaged in literary work."—*The Tribune.*

"Every writer should study the section on 'Law and Letters,' which deals very clearly with the law of copyright as it stands, with due regard to the cases decided since the last issue of the Annual. The book then enters impartially into the relations of authors and publishers, and tells the literary man all that he wants to know on the complicated subject of agreements, royalties, agents, and the like."—*Daily Graphic.*

"In the variety of subjects with which it deals it differs from and surpasses most kindred publications."—*Notes and Queries.*

"The supplement will be acceptable not merely to Meredithians, but to all lovers of English literature."—*Daily Chronicle.*

LONDON: GEORGE ROUTLEDGE & SONS, LIMITED.

TYPEWRITING, INDEXING, PROOF-READING.—LADY (educated and experienced) undertakes all branches of above; accuracy, promptitude, highest testimonials. Terms on application

MISS FOOT,
48, Digby Mansions, Hammersmith.

TYPEWRITING COMPANY,
Oswald House, Queen Victoria Road, Coventry.

Every description of work, by experienced typists. MSS. from 9d. per 1000 words. Short Stories or Poems, in book form, as Souvenirs (Illuminated if desired) a speciality.
Particulars on application.

MRS. GILL, TYPEWRITING OFFICE.
35, LUDGATE HILL, E.C.
(ESTABLISHED 1883.)

Authors' MSS. carefully copied from 1s. per 1,000 words. Duplicate copies third price. French and German MSS. accurately copied; or typewritten English translations supplied. References kindly permitted to Messrs. A. P. Watt & Son, Literary Agents, Hastings House, Norfolk Street, Strand, W.C. *Telephone 8464 Central.*

Miss JANET WAY,
19, Narbonne Av., Clapham Common, S.W

TYPEWRITING with Accuracy and Despatch.

Authors' MSS. 9d. per 1,000 words. In duplicate, 1s. per 1,000.
Plays, Translations, General Copying. Samples and Price List on Application.

"THE AUTHOR."

SCALE FOR ADVERTISEMENTS.

[ALLOWANCE TO MEMBERS OF THE SOCIETY 20 PER CENT.]

Front Page	£4	0	0
Other Pages	3	0	0
Half of a Page	1	10	0
Quarter of a Page	0	15	0
Eighth of a Page	0	7	6
Single Column Advertisements ... ... per inch	0	6	0
Bills for Insertion ... ... per 2,000	3	0	0

Reduction of 20 per cent. made for a Series of Six and of 25 per cent. for Twelve Insertions.

Advertisements should reach the Office not later than the 20th for insertion in the following month's issue.

All letters respecting Advertisements should be addressed to the ADVERTISEMENT MANAGER, *The Author* Office, 39, Old Queen Street, Storey's Gate, S.W.

Digitized by Google

NOVELS, SHORT STORIES, ARTICLES, POEMS,

Placed with over eighty (80) Publishers and Periodicals. Nineteen (19) MSS. by unknown writers sold in one week.

AN UNSOLICITED TESTIMONIAL THAT SPEAKS FOR ITSELF:—

Dear Mr. MAGNUS,—Many thanks for your letter and the enclosure from the "——— Magazine." I am naturally very glad to have so early a proof of the value of your Agency, and I am very grateful for your exertions on my behalf.

I gather that this tale of mine "struck it" first time—a pretty conclusive proof to my mind of the value of your special knowledge, for I have been trotting it round, with intervals of repose, for *over four years*. Moreover, this same Magazine refused the story when I submitted it there myself!

Yours very truly, (Signed) HAROLD LAKE.

Choir House, Westminster Abbey, S.W.

THE MOST STRINGENT INQUIRY INVITED.

THE CAMBRIDGE LITERARY AGENCY, Managing Director: GEORGE G. MAGNUS, 115, Strand, London.

GEOFFREY BESANT

Teaches Singing, French and German Songs, Ballads, etc., at the Bechstein Hall Studios.

Address: **66, Chancery Lane, W.C.,** for Terms and Appointments.

"A CHRISTMAS REVERIE," By Arthur E. Caleb, Late Scholar Muir Central College, Allahabad,

And Author of "A Study of the English Language." 5 by 4. Smith. 6d. net.

Extract from *The Athenæum*.—"There is much charm, tenderness, and feeling in his poem, entitled 'A Christmas Reverie.' The exuberance of its metres and rhymes is not more astounding than its sustained ebullience of amorous imagination, its metrical verbosity than its frenzied erotomania. We heartily recommend this pretty little poem to the general public."—Dated January 10th.

For Copies apply to W. H. SMITH & Co., 103, High Road, KILBURN.

Learn Literature.

To learn correctly and thoroughly the principles that underlie literary work will save the apprentice to literature years of toil and endeavour.

Because experience is simply applied knowledge, the grounding we can give you in literature, being the experience of a well-known practical author, is adapted to meet your ability and needs.

Our Success Course

will equip you to take advantage of the opportunity existing in literary work to make a handsome income.

It is written by a world-famous novelist and consists of twelve practical lessons. With these lessons are a series of exercises which our experts correct.

We have excellent channels for placing literary work of every class and will criticise work free.

For further particulars write for our Pamphlet, mentioning this Paper, to

The Literary Correspondence College,

9, Arundel Street, Strand, W.C.

Printed by BRADBURY, AGNEW, & CO. LD., and Published by them for THE SOCIETY OF AUTHORS (INCORPORATED), at 10, Bouverie Street, London, E.C.

Digitized by Google

The Author.

(*The Organ of the Incorporated Society of Authors. Monthly.*)

VOL. XVII.—No. 7. APRIL 1, 1907. [PRICE SIXPENCE.

CONTENTS.

	PAGE
Notices	165, 178
Committee Notes	166
Books published by Members of the Society	167
Literary, Dramatic and Musical Notes	169
Paris Notes	170
The Commercialisation of Literature	172
Mr. John Long's Proposal	175
The Picture Post Card Case	175
Magazine Contents	176
Warnings to the Producers of Books	177
Warnings to Dramatic Authors	177
Warnings to Musical Composers	177
How to Use the Society	178
To Musical Composers	178
The Reading Branch	178
Legal and General Life Assurance Society	178
General Notes	179
Lord Thring, K.C.B.	180
United States Notes	180
Cheap Fiction	182
Chemistry and Criticisms	183
Music Agents and Book-Signing	185
Writers' Year Book, 1907	186
Recollections of a Humorist	187
Correspondence	188

PUBLICATIONS OF THE SOCIETY.

1. **The Annual Report for the current year.** 1*s.*
2. **The Author.** Published ten months in the year (August and September omitted), devoted especially to the protection and maintenance of Literary, Dramatic, and Musical Property. Issued to all Members gratis. Price to non-members, 6*d.*, or 5*s.* 6*d.* per annum, post free. Back numbers from 1892, at 10*s.* 6*d.* per vol.
3. **Literature and the Pension List.** By W. MORRIS COLLES, Barrister-at-Law. 3*s.*
4. **The History of the Société des Gens de Lettres.** By S. SQUIRE SPRIGGE. 1*s.*
5. **The Cost of Production.** (Out of print.)
6. **The Various Methods of Publication.** By S. SQUIRE SPRIGGE. In this work, compiled from the papers in the Society's offices, the various forms of agreements proposed by Publishers to Authors are examined, and their meaning carefully explained, with an account of the various kinds of fraud which have been made possible by the different clauses in their agreements. 3*s.*

   Addenda to the Above. By G. HERBERT THRING. Being additional facts collected at the office of the Society since the publication of the "Methods." With comments and advice. 2*s.*
7. **Copyright Law Reform.** An Exposition of Lord Monkswell's Copyright Bill of 1890. With Extracts from the Report of the Commission of 1878, the Berne Convention, and the American Copyright Bill. By J. M. LELY. 1*s.* 6*d.*
8. **The Society of Authors.** A Record of its Action from its Foundation. By WALTER BESANT (Chairman of Committee, 1888—1892). 1*s.*
9. **The Contract of Publication in Germany, Austria, Hungary, and Switzerland.** By ERNST LUNGE, J.U.D. 2*s.* 6*d.*
10. **Forms of Agreement issued by the Publishers' Association; with Comments.** By G. HERBERT THRING, and Illustrative Examples by Sir WALTER BESANT. 2nd Edition. 3*s.*
11. **Periodicals and their Contributors.** Giving the Terms on which the different Magazines and Periodicals deal with MSS. and Contributions. 6*d.*
12. **Society of Authors.** List of Members. Published October, 1902, price 6*d.* Supplemental List to July, 1903, price 2*d.*, on sale to Members and Associates only.

[*All prices net. Apply to the Secretary,* 39, *Old Queen Street, Storey's Gate, S.W.*]

Digitized by Google

The Society of Authors (Incorporated).

Telegraphic Address: "AUTORIDAD, LONDON." *Telephone No.: 374 Victoria (G.P.O.).*

PRESIDENT.

GEORGE MEREDITH, O.M.

COUNCIL.

SIR ROBERT ANDERSON, K.C.B.
SIR WM. REYNELL ANSON, Bart., D.C.L.
THE RIGHT HON. THE LORD AVEBURY, P.C.
J. M. BARRIE.
A. W. Á BECKETT.
ROBERT BATEMAN.
F. E. BEDDARD, F.R.S.
SIR HENRY BERGNE, K.C.B., K.C.M.G.
THE RIGHT HON. AUGUSTINE BIRRELL, P.C.
THE REV. PROF. BONNEY, F.R.S.
THE RIGHT HON. JAMES BRYCE, P.C.
THE RIGHT HON. THE LORD BURGHCLERE, P.C.
HALL CAINE.
EGERTON CASTLE, F.S.A.
EDWARD CLODD.
W. MORRIS COLLES.
THE HON. JOHN COLLIER.
SIR W. MARTIN CONWAY.
F. MARION CRAWFORD.
THE RIGHT HON. THE LORD CURZON OF KEDLESTON.
AUSTIN DOBSON.
SIR ARTHUR CONAN DOYLE.
A. W. DUBOURG.
SIR MICHAEL FOSTER, K.C.B., F.R.S.
DOUGLAS FRESHFIELD.
W. S. GILBERT.
EDMUND GOSSE, LL.D.
SYDNEY GRUNDY.
H. RIDER HAGGARD.
THOMAS HARDY.
MRS. HARRISON ("LUCAS MALET").
ANTHONY HOPE HAWKINS.
E. W. HORNUNG.
JEROME K. JEROME.
HENRY ARTHUR JONES.
J. SCOTT KELTIE, LL.D.
RUDYARD KIPLING.
PROF. E. RAY LANKESTER, F.R.S.
J. M. LELY.
THE REV. W. J. LOFTIE, F.S.A.
LADY LUGARD (MISS FLORA L. SHAW).
MRS. MAXWELL ("M. E. BRADDON")
JUSTIN MCCARTHY.
THE REV. C. H. MIDDLETON-WAKE.
SIR LEWIS MORRIS.
SIR HENRY NORMAN, M.P.
SIR GILBERT PARKER, M.P.
J. C. PARKINSON.
A. W. PINERO.
WALTER HERRIES POLLOCK.
OWEN SEAMAN.
G. BERNARD SHAW.
G. R. SIMS.
S. SQUIRE SPRIGGE.
J. J. STEVENSON.
FRANCIS STORR.
WILLIAM MOY THOMAS.
MRS. HUMPHRY WARD.
PERCY WHITE.
FIELD MARSHAL THE RIGHT HON. THE VISCOUNT WOLSELEY, K.P., P.C., &c.

Hon. Counsel—E. M. UNDERDOWN, K.C.

COMMITTEE OF MANAGEMENT.

Chairman—ANTHONY HOPE HAWKINS.

SIR ROBERT ANDERSON, K.C.B.
A. W. Á BECKETT.
SIR HENRY BERGNE, K.C.B.
AUSTIN DOBSON.
DOUGLAS FRESHFIELD.
E. W. HORNUNG.
J. M. LELY.
OWEN SEAMAN.
G. BERNARD SHAW.
FRANCIS STORR.
PERCY WHITE.

SUB-COMMITTEES.

ART.

THE HON. JOHN COLLIER (*Chairman*).
SIR W. MARTIN CONWAY.
M. H. SPIELMANN.

COPYRIGHT.

A. W. Á BECKETT.
SIR HENRY BERGNE, K.C.B., K.C.M.G.
W. MORRIS COLLES.
ANTHONY HOPE HAWKINS.
J. M. LELY.
SIR GILBERT PARKER, M.P.

DRAMA.

HENRY ARTHUR JONES (*Chairman*).
A. W. Á BECKETT.
SIR F. C. BURNAND.
ANTHONY HOPE HAWKINS.
SYDNEY GRUNDY.
A. W. PINERO.
G. BERNARD SHAW.

Counsel in the United States—LAWRENCE GODKIN, 30, Pine Street, New York, U.S.A.

Solicitors— { FIELD, ROSCOE & Co., 36, Lincoln's Inn Fields, W.C.
G. HERBERT THRING, 39, Old Queen Street, Storey's Gate, S.W. } *Secretary*—G. HERBERT THRING.
Solicitor in England to La Société des Gens de Lettres.

OFFICES: 39, OLD QUEEN STREET, STOREY'S GATE, S.W.

Digitized by Google

The Author.

(The Organ of the Incorporated Society of Authors. Monthly.)

FOUNDED BY SIR WALTER BESANT.

VOL. XVII.—No. 7. APRIL 1ST, 1907. [PRICE SIXPENCE.

TELEPHONE NUMBER:

374 VICTORIA.

TELEGRAPHIC ADDRESS:

AUTORIDAD, LONDON.

NOTICES.

FOR the opinions expressed in papers that are signed or initialled the authors alone are responsible. None of the papers or paragraphs must be taken as expressing the opinion of the Committee unless such is especially stated to be the case.

THE Editor begs to inform members of the Authors' Society and other readers of *The Author* that the cases which are from time to time quoted in *The Author* are cases that have come before the notice or to the knowledge of the Secretary of the Society, and that those members of the Society who desire to have the names of the publishers concerned can obtain them on application.

List of Members.

THE List of Members of the Society of Authors published October, 1902, at the price of 6*d.*, and the elections from October, 1902, to July, 1903, as a supplemental list, at the price of 2*d.*, can now be obtained at the offices of the Society. They will be sold to members or associates of the Society only.

All further elections have been chronicled from month to month in these pages.

PENSION FUND.

THE Trustees of the Pension Fund of the Society met at the Society's offices on February 18th, 1907.

The secretary placed before them in detail the present financial position of the Fund, and after consideration the Trustees decided to invest £250 in the purchase of New Zealand 3½ per cent. Stock redeemable 1940.

The amount purchased is £247 9*s.* 6*d.* and is added to the list printed below. The investments now have risen to over £3,000, and go on steadily increasing from year to year.

The Trustees also recommended to the committee the possibility of granting another pension.

The committee would be glad to receive information unofficially from any member of the society of any author whose need is within the member's personal knowledge. Information, which should be as full as possible, should be sent to the secretary, 39, Old Queen Street, Storey's Gate, S.W., and will receive the prompt and careful attention of the committee.

The following is a statement of the actual Stock. The money value can be easily worked out at the current price of the market:—

Consols 2½%	£1,000	0	0
Local Loans	500	0	0
Victorian Government 3% Consolidated Inscribed Stock	291	19	11
War Loan	201	9	3
London and North-Western 3% Debenture Stock	250	0	0
Egyptian Government Irrigation Trust 4% Certificates	200	0	0
Cape of Good Hope 3½% Inscribed Stock	200	0	0
Glasgow and South-Western Railway 4% Preference Stock	228	0	0
New Zealand 3½% Stock	247	9	6
Total	£3,118	18	8

Digitized by Google

Subscriptions, 1906.	£	s.	d.
Oct. 4, Weaver, Mrs. Baillie	0	10	0
Oct. 5, Marchant, James	0	10	0
Oct. 15, Coleburn, Miss Maud	0	5	0
Oct. 31, Rhys, Ernest	0	5	0
Nov. 17, Dass, B. K.	0	5	0
Nov. 20, Smith, Bertram	0	10	6
Dec. 4, Shaw, Mrs. Bernard	1	1	0
1907.			
Feb. 21, Slaughter, Mrs.	0	5	0
Feb. 25, Vachell, H. A.	5	0	0

Donations, 1906.			
Oct. 1, Tweedie, Mrs. Alec, collected for Mrs. J. H. Riddell Fund	300	0	0
Oct. 4, Drake, Maurice	0	10	6
Dec. 13, Hardie, R.	0	5	0
Dec. 28, Egbert, Henry	0	5	0
1907.			
Jan. 1, White, Mrs. Carolin	0	5	0
Jan. 10, Sherwood, Mrs.	0	10	6
Jan. 16, Drake, Maurice	0	10	6
Jan. 16, Roe, Mrs. Harcourt	0	10	0
Jan. 16, Alsing, Mrs.	0	5	6
Jan. 15, Sheppard, A. T.	0	10	6
Feb. 5, Bolton, Miss Anna	0	5	0
Feb. 9, Walker, Mrs. Faure	1	1	0
Feb. 13, FitzGerald, Mrs. Augustine	0	10	6
Feb. 15, Plunkett, Count J. N.	0	5	0
Feb. 16, Travers, Miss Rosalind	0	10	0
March 4, Potter, Canon Hasloch.	0	5	0
March 11, Eggar, A.	1	1	0
March 22, Hardy, Harold	0	10	0

COMMITTEE NOTES.

THE committee met at the offices of the society on Monday, March 4th, and after the reading of the minutes of the previous meeting, proceeded with the election of members and associates.

Fifteen members and associates were elected, bringing the total for the current year up to fifty-three. The numbers are still well maintained compared with those of former years. In 1906 up to March, fifty-six members and associates were elected, and at the corresponding period of the previous year the number was fifty-one.

There were one or two cases before the committee for their consideration. In the first the Secretary read the member's statement, and the committee came to the conclusion that they could not support his case as it did not appear to them that he had any cause of action.

In another case touching the infringement of an author's rights in Germany, the Secretary read the opinion which had been obtained from the German lawyer setting forth from the papers laid before him the author's position and his remedies. The opinion had been taken during the month with the sanction of the chairman. The committee instructed the Secretary to write to the member in question with a copy of the opinion which had been obtained.

Cases.

NINE fresh cases have passed through the secretary's hands since the publication of the last statement in *The Author*. Of two, referring to demands for money, one has been settled, but the other lies in India, and must necessarily take a longer time. Two claims have arisen for money and publication. It might be worth while to say a few words on this subject. It not infrequently happens that MSS. accepted by editors are retained for one, two, or even *three years* before publication takes place. According to the opinion of the society's legal advisers, the author has a right to payment—in the absence of a special contract to the contrary—when the MS. is delivered, and a right to publication within a reasonable time from acceptance. If the money is not paid and the work is not published, then the author would have an action for the sum due, and perhaps a claim for damages for non-publication within a reasonable time. It is possible, in certain circumstances, that he might have a claim for substantial damages—for instance, if the editor's delay had caused delay in the book publication.

Of the two cases in the secretary's hands, one has been settled by the editor promising to publish shortly; and the second, as the secretary has received no answer to his letters, will be dealt with by the society's solicitors.

One case of infringement of copyright is still in the course of settlement. One case has occurred respecting the cancellation of an agreement and the winding up of the business relations between an author and publisher. The negotiations are still proceeding.

Two cases for accounts have been handled by the secretary. In one the accounts have been rendered and sent to the author. In the other the chairman of the society sanctioned the appointment of an accountant to investigate the publisher's books, owing to some doubt having arisen as to their accuracy.

Lastly, one case has occurred touching the recovery of the MS. of a play, but as this has only just come into the society's office, the secretary

Digitized by Google

has not had time to obtain an answer to his request for its return.

Here again a few words may be profitable.

In dealing with theatrical managers it would appear that authors are dealing with a most unbusinesslike set of people; extremely careless in regard to MSS. sent to them; very often discourteous in their treatment of the author. An author should, therefore, be as careful in sending MSS. to managers as in sending MSS. to editors. He should retain a copy of the MS.; he should register it, and keep a copy of any letter which accompanies it. If possible, he should obtain from the manager, before sending the MS., a letter expressing his willingness to consider it.

There are still cases open from last month, but as most of them are in a favourable state of negotiation, it is hoped that they will be settled in due course.

March Elections.

Batchelor, Miss Frances .	Weycombe Abbey School, Bucks.
Beddoes, T. P., F.R.C.S.	14, Stratford Place, W.
Boynton, Major Walter .	The Junior United Service Club, Charles Street, S.W.
Bradley, Miss Edith .	Providence House, Bredon's Norton, near Tewkesbury.
Brickdale, Fortescue J. M.	52, Pembroke Road, Clifton, Bristol.
Clarke, Allen (Teddy Ashton)	Promenade, South Shore, Blackpool.
Foster, John . . .	The Academy, Beith.
Glyn, Miss Margaret H. .	
Maunsell, A. E. Lloyd .	Eardenstowe, Wisboro' Green, Sussex.
O'Dell, R. . . .	Hotel de l'Europe, Singapore.
Phillimore, Mrs. C. E. .	York House, 53, Brixton Hill, S.W.
Woolmer, Miss D. L. (D. L. Shirley)	7, Cranbourne Court, Albert Bridge, S.W.
Wylie, A. C. . . .	Tigh-na-Mara, Dornoch, N.B.

Two of those elected in March do not desire either their names or their names with their addresses to be printed.

BOOKS PUBLISHED BY MEMBERS OF THE SOCIETY.

ART.

ART IDEALS. By ERNEST NEWLANDSMITH. 7¼ × 4½. 84 pp. The Open Road Publishing Co. 2*s.* 6*d.* n.

HUMANISM AND ART. Being Part IV. of the Renaissance in Italian Art. By SELWYN BRINTON. Second edition. Fairbairns. 2*s.* 6*d.* n.

BIOGRAPHY.

RECOLLECTIONS OF A HUMORIST. Grave and Gay. By A. W. à BECKETT. 9 × 6. 417 pp. Sir Isaac Pitman. 12*s.* 6*d.* n.

THE LIFE OF CHARLES LAMB. By E. V. LUCAS. Fourth Edition, Revised in one volume. 9 × 5¾. 757 pp. Methuen. 7*s.* 6*d.* n.

FICTION.

A WILDERNESS WINNER. By EDITH A. BARNETT. 7¾ × 5. 333 pp. Methuen. 6*s.*

THE OTHER PAWN. By MARY DEANE. 7¾ × 5. 312 pp. Methuen. 6*s.*

LITTLE ESSON. By S. R. CROCKETT. 8 × 5. 320 pp. Ward, Lock. 6*s.*

THE MADNESS OF GLORIA. By FRED WHISHAW. 7½ × 5. 320 pp. Digby, Long. 6*s.*

THE KINGMAKERS. By ARMIGER BARCLAY. 7¾ × 5. 334 pp. Cassell. 6*s.*

THE HOUSE OF HOWE. By MAY CROMMELIN. 7¾ × 5 318 pp. J. Long. 6*s.*

THE EVOLUTION OF KATHERINE. By E. TEMPLE THURSTON. 7½ × 5. 352 pp. Chapman and Hall. 6*s.*

THE FLIGHT OF ICARUS. By H. BYATT. 7¾ × 5. 247 pp. Sisleys. 2*s.* 6*d.* n.

TRISTRAM OF BLENT. By ANTHONY HOPE. 7¾ × 5. New edition. Murray. 2*s.* 6*d.* n.

THE GOLD-WORSHIPPERS. By J. B. HARRIS-BURLAND. 7½ × 5. 312 pp. Greening.

THE HILL OF DREAMS. By ARTHUR MACHEN. 8 × 5¼. 309 pp. Grant, Richards. 6*s.*

TALES FOR THE HOMES. By VARIOUS CONTRIBUTORS. Edited by JAMES MARCHANT. 7¾ × 5. 328 pp. Chatto and Windus. 5*s.* n.

STEPPING WESTWARD. By M. E. FRANCIS. 7¾ × 5¼. 296 pp. Methuen. 6*s.*

CONFLICT. By CONSTANCE SMEDLEY. 7½ × 5. 311 pp. Constable. 6*s.*

A FREE SOLITUDE. By ALICE PERRIN. 7¾ × 5. 344 pp. Chatto and Windus. 2*s.* 6*d.* n.

A LOST SUMMER. By THEO DOUGLAS. 7¾ × 5. 343 pp. Cassell. 6*s.*

TOWING-PATH BESS, AND OTHER STORIES. By R. PRYCE. 7½ × 5. 249 pp. Chapman and Hall.

MISS BADSWORTH, M.F.H. By EYRE HUSSEY. New and Cheaper Edition. 326 pp. Longmans. 2*s.* 6*d.*

AGONY TERRACE. Some Secrets of the Cynosure Club. By MAJOR ARTHUR GRIFFITHS. 7½ × 5. 310 pp. White. 6*s.*

SIMPLE SYMON. By E. MARIA ALBANESI. Illustrated by R. Savage. 8½ × 5¾. 124 pp. Newnes. 6*d.*

THE WITCH'S HEAD. By H. RIDER HAGGARD. Illustrated by Cyrus Cuneo. 8½ × 5¾. 222 pp. Newnes. 6*d.*

BESIDE STILL WATERS. By A. C. BENSON. 8¼ × 5¼. 356 pp. Smith Elder. 7*s.* 6*d.* n.

MONSIEUR DE PARIS. By MARY C. ROWSELL. 7¾ × 5. 306 pp. Chatto and Windus. 2*s.* 6*d.* n.

THE SILENT MAN. By SILAS K. HOCKING. 8 × 5¼. 497 pp. Warne. 3*s.* 6*d.*

THE SWEETS OF OFFICE. By VIOLET TWEEDALE. 7¾ × 5. 330 pp. J. Long. 6*s.*

ONE OR TWO. By THEO DOUGLAS. 7¾ × 5. 320 pp. Brown Langham. 6*s.*

A BUTTERFLY. By THE BARONESS VON GOLDACKER. 7¾ × 5. 318 pp. Long. 6*s.*

Digitized by Google

THE WINGLESS VICTORY. By M. P. WILLCOCKS. 7¾ × 5. 411 pp. Lane. 6*s*.
CAPTAIN DESMOND, V.C. 7½ × 5. 372 pp. Blackwood. 6*s*.
THE SECRET. By E. PHILLIPS OPPENHEIM. 7¾ × 5. 317 pp. Ward Lock. 6*s*.
THE MAN WITH THE AMBER EYES. By FLORENCE WARDEN. 7½ × 5. 318 pp. J. Long. 6*s*.
BLINDMAN'S MARRIAGE. By FLORENCE WARDEN. 7¾ × 5. 315 pp. Werner Laurie. 6*s*.
HIS WIFE'S REVENGE. By GEO. R. SIMS. 7½ × 5. 320 pp. Chatto and Windus. 2*s*. 6d. n.
BEATEN AT THE POST. By BURFORD DELANNOY. 7½ × 5. 317 pp. Digby Long. 6*s*.
HER LADYSHIP'S SILENCE. By MARIE CONNOR LEIGHTON. 7¾ × 5¼. 371 pp. Cassell. 6*s*.

GARDENING.

THE SMALL TOWN GARDEN. By H. M. SWANWICK. 8¾ × 5½. 211 pp. Sherratt and Hughes. 2*s*. n.

HISTORY.

THE PRINCESS OF ACHAIA and THE CHRONICLES OF MOREA. A Study of Greece in the Middle Ages. By SIR RENNELL RODD, G.C.V.O. Two vols. 301 and 334 pp. Arnold. 25*s*. n.
THE STORY OF PORT ROYAL. By E. ROMANES. 8¾ × 5½. 504 pp. Murray. 15*s*.

LITERATURE.

CARLYLE AND THE LONDON LIBRARY. Account of its Foundation, together with Unpublished Letters of Thomas Carlyle to W. D. Christie, C.B. Arranged by MARY CHRISTIE. Edited by FREDERIC HARRISON, Litt.D. 7½ × 5. 111 pp. Chapman and Hall. 3*s*. 6*d*. n.

LITERARY.

EIGHTEENTH-CENTURY VIGNETTES. 1st, 2nd, and 3rd Series. By AUSTIN DOBSON. 6½ × 4. Chatto and Windus. 2*s*. n. Leather, 3*s*. n.
PERSONAL OPINIONS PUBLICLY EXPRESSED. By RITA. 7¾ × 5. 309 pp. Nash. 6*s*.
ENGLISH METRISTS IN THE EIGHTEENTH AND NINETEENTH CENTURIES. By T. S. OMOND. 7¾ × 5. 274 pp. Oxford: Clarendon Press. London: Frowde. 6*s*. n.

MUSIC.

GROVE'S DICTIONARY OF MUSIC AND MUSICIANS. Edited by J. A. FULLER MAITLAND. Vol. III., M. to P. 9¼ × 6. 860 pp. Macmillan. 21*s*. n.
A GLAD TO-MORROW. By ELLA V. PAYNE. Words by J. MACER WRIGHT. Elkin and Co., Ltd., London.

PAMPHLETS.

WOMAN, OR SUFFRAGETTE? A QUESTION OF NATIONAL CHOICE. By MARIE CORELLI. Pearson. 3*d*. n.

PHILOSOPHY.

CHRISTIAN SCIENCE. By MARK TWAIN. 8 × 5¼. 362 pp. Harper. 6*s*.

POETRY.

DEMOCRATIC SONNETS. By W. M. ROSSETTI. Two volumes. Alston Rivers. 1*s*. n.
A MACKENZIE BELL. Treasury. Manchester: Broadbent.

POLITICAL.

PATRIOTISM CHALLENGED. By FELIX MOSCHELES. 20 pp. Bonner. 3*d*.
REPRESENTATION. By LORD AVEBURY. Revised edition. 7½ × 5. 90 pp. Sonnenschien. 1*s*.

REPRINTS.

THE LIBRARY EDITION OF THE WORKS OF JOHN RUSKIN. Vol. 27. Fors-Clavigera Letters, 1—36. 1871, 1872, 1873. Edited by E. T. COOK and A. WEDDERBURN. 10 × 6½. 676 pp. Allen. 21*s*. n.
SCRIPTURE AND TRUTH DISSERTATIONS. By the late BENJAMIN JOWETT. With Introduction by Lewis Campbell. 242 pp. Frowde. 2*s*. 6*d*. n.
THE CHURCHMAN'S TREASURY OF SONG. Gathered from the Christian Poetry of all Ages. By J. H. BURN. 6¾ × 4½. 427 pp. Methuen. 3*s*. 6*d*. n.
THE COLLECTED WORKS OF HENRIK IBSEN. Vol. IV. Peer Gynt. Translated by William and Charles Archer. Vol. VIII. An Enemy of the People and The Wild Duck. With Introduction. By WILLIAM ARCHER. 7¾ × 5¼. 280 pp. and 400 pp. Heinemann. 4*s*. each.

SCIENCE.

THE KINGDOM OF MAN. By E. RAY LANKESTER, D.Sc., LL.D. 9 × 5¾. 191 pp. Constable. 3*s*. 6*d*. n.

SPORT.

THE COMPLETE FISHERMAN. By W. M. GALLICHAN. 7¾ × 5. 216 pp. Werner, Laurie. 2*s*. 6*d*. n.
THE STABLE HANDBOOK. By T. F. DALE. 6¾ × 4¼. 90 pp. Lane. 3*s*. n.

TECHNOLOGY.

GREENHOUSE AND CONSERVATORY CONSTRUCTION AND HEATING. With numerous engravings and diagrams. Edited by PAUL N. HASLUCK. 7½ × 5. 160 pp. Cassell. 2*s*.

THEOLOGY.

CHRISTIANISED RATIONALISM and "THE NEW THEOLOGY." By SIR ROBERT ANDERSON, K.C.B. 7¼ × 5. 200 pp. Shaw. 6*d*. n.
"RELIGIO LAICI" JUDAICA: THE FAITH OF A JEWISH LAYMAN. By LAURIE MAGNUS. 7½ × 5. 178 pp. Routledge. 2*s*. 6*d*. n.
THE TRUTH OF CHRISTIANITY. Being an Examination of the More Important Arguments for and against Believing in that Religion. Compiled from various sources. By Lieut.-Col. W. H. TURTON, D.S.O. Sixth edition. Twelfth thousand. 7½ × 5. 570 pp. Wells, Gardner. 2*s*. 6*d*. n.
THE SUBSTANCE OF FAITH: ALLIED WITH SCIENCE. A Catechism for Parents and Teachers. By SIR OLIVER LODGE, F.R.S. 7¾ × 5. 135 pp. Methuen. 2*s*. n.
PAPERS OF A PARIAH. By ROBERT HUGH BENSON. 8 × 5½. 211 pp. Smith Elder. 5*s*. n.
THE TESTIMONY OF THE FOUR GOSPELS CONCERNING JESUS CHRIST. By the REV. CHARLES VOYSEY. Re-issue. 8¾ × 5½. 184 pp. Longmans. 2*s*. 6*d*. n.
APOLOGIA: AN EXPLANATION AND DEFENCE. By EDWIN A. ABBOTT. A. and C. Black. 102 pp. 2*s*. 6*d*. n.

TRAVEL.

INDIAN PICTURES AND PROBLEMS. By IAN MALCOLM. 8¾ × 5¾. 294 pp. Grant Richards. 10*s*. 6*d*. n.
THE WHIRLPOOL OF EUROPE. By ARCHIBALD R. COLQUHOUN. 9 × 6. Harper Bros. 15*s*. n.
A BOOK OF THE PYRENEES. By S. BARING-GOULD. 7¾ × 5. 309 pp. Methuen. 6*s*.
YESTERDAY AND TO-DAY; OR, RECOLLECTIONS OF OVER FORTY YEARS OF TRAVEL. By LIEUT.-COL. J. ALLEYNE CLARKE. 8¾ × 5¾. 272 pp. Simpkin Marshall. 7*s*. 6*d*. n.
SKETCHES IN MAFEKING AND EAST AFRICA. By MAJOR-GENERAL R. S. S. BADEN-POWELL. 8½ × 12½. 183 pp. Smith Elder. 21*s*. n.

Digitized by Google

OLD ST. PETERS, AND ST. PETER'S CRYPT AT ROME. By DOUGLAS SLADEN. 9 × 5¾. 84 pp. Hurst and Blackett.

WAYFARING NOTIONS. By MARTIN COBBETT ("Geraint" of the *Referee*). Edited and with a Memoir of the Author by ALICE COBBETT. Portrait Frontispiece. 5½ × 8½. 360 pp. Sands & Co. 6*s*. Edition de luxe (limited), 21*s*.

LITERARY, DRAMATIC, AND MUSICAL NOTES.

MR. SHAW'S two volumes published with Messrs. Constable & Co. contain, in addition to his Dramatic Opinions and Essays, a word upon them by James Huneker.

H.M. Queen Alexandra and H.R.H. the Princess of Wales have been pleased to accept copies of the new issue of Dr. Weymouth's "New Testament in Modern Speech," edited by E. Hampden Cook, and published by Messrs. J. Clarke & Co.

"A Question of Colour," published by Messrs. Blackwoods, is a book on South Africa which deals with the various causes of racial difficulty, and gives a reason for the present state of native unrest. Its aim is to put clearly before the reader South Africa as it is to-day, and it treats not of opinions but of facts.

The March issue of the *Monthly Review* contains an article entitled "A Scrutiny of Socialism," by F. Carrel.

The Oxford University Press have just issued an edition of the complete poetical works of Keats, edited, with an introduction and textual notes, by Mr. H. Buxton Forman, C.B. The chief aim of this particular edition is to supply in a handy form an authoritative text of the whole body of his work in verse.

The serial now running through the *Family Herald* is by Miss E. T. Miller, and is a tale of Tasmania, dealing with the best side of convict life sixty years ago and with a case of wrongful punishment.

The Clarendon Press have recently issued a volume containing selections from Dr. Johnson's "Rambler." In a preface, Mr. W. Hall White states that the object of the volume is not so much to give specimens of felicitous expression, but rather to show what Johnson thought.

"The Whirlpool of Europe," by Mr. and Mrs. Archibald Colquhoun, is a description of that great conglomerate of countries and peoples known as Austria-Hungary. The volume, written largely from first-hand knowledge and observation, is illustrated by specially procured photographs. Messrs. Harper Bros. are the publishers.

"Patriotism Challenged" is a pamphlet by Mr. Felix Moscheles, in which the writer presents the case against patriotism, and emphasises his objections to it. It is published at 3*d*. by A. Bonner, of 1 and 2, Took's Court, Chancery Lane, W.C.

Messrs. Broadbent, of Manchester, have published a Mackenzie Bell Treasury, containing ten new poems, also poems not previously collected.

The American and Canadian rights of Mrs. Düring's new novel "Disinherited" have been acquired by Messrs J. B. Lippincott, who are bringing out an American edition, in 6*s*. volume form, early this month.

Mr. J. C. Wright, whose book "In the Good Old Times" we noticed some months ago, has been elected a fellow of the Royal Society of Literature.

The Cambridge University Press are about to issue "The Complete Works of William Dunbar" (including doubtful poems), edited by H. Bellyse Baildon, M.A., Ph.D., author of "The Rimes of William Dunbar," etc., editor of "Titus Andronicus" (Arden Shakespeare). This volume will contain introduction, notes and glossary, especially intended for the use of students, and will be the only *complete* edition obtainable at a moderate price.

His Majesty the King has graciously accepted a copy of "Wayfaring Notions," by the late Martin Cobbett ("Geraint," of the *Referee*), edited and with a memoir by Alice Cobbett, his daughter. The book comprises a selection from the choicest of "Mr. Sporting Notion's" late writings on the country and country towns, in his peculiarly breezy and sympathetic style. Messrs. Sands & Co. are the publishers.

The theme of Florence Warden's new novel, "Blindman's Marriage," published by Mr. T. Werner Laurie, is a study of estranged marriage life.

Miss Emma Brooke's new novel, "Sir Elyot of the Woods," which will be published simultaneously in London by Mr. William Heinemann and in New York by Messrs. Duffield, is the story of a man whose aim in life is the preservation and culture of woods, for which he has a passionate love, and indicates how he partly succeeded in his aims, only to meet with bitter failure in the point on which he was most solicitous. The story ends happily, however.

The March issue of the *Cornhill* contains a short story entitled "Strong Rick o' Taxal," by the same writer.

"The Small Town Garden" is the title of a work by H. M. Swanswick, published by Messrs. Sherratt and Hughes at the price of 2*s*. nett.

The book is addressed to the townsman with the sole intention to give practical information as shortly and clearly as possible, and so to arrange it that it can be looked up readily by a busy person.

Digitized by Google

Appended to the work are tables drawn up in alphabetical order. In these tables the horticultural names have been given, to facilitate ordering. The popular names can, however, be found on referring to the index.

"The Adventures of a Friendless Welsh Girl in London" is the subject of a novel which Mr. Gallichan has just finished.

"The Complete Fisherman" is the title chosen by Mr. Werner Laurie for a handbook written by Mr. Walter M. Gallichan for the "Sports Library." The book is now ready. Mr. Gallichan has lately collaborated with Mr. A. F. Calvert, author of "The Alhambra" and other books on Spanish antiquities, in a work on the City of Cordova, which is now in the press. "Cordova" will be well illustrated. The publisher is Mr. John Lane.

Mrs. Walter Gallichan (C. Gasquoine Hartley) is the joint writer with Mr. A. F. Calvert of a book upon "The Prado Gallery" at Madrid, and for Mr. Calvert's volumes on "Toledo" and "Seville" he is collaborating in the chapters on El Greco, the Toledan painter, and the artists of Seville.

"English Metrists in the Eighteenth and Nineteenth Centuries," by T. S. Omond, is a record of English prosodical criticism during the last two hundred years, and completes a survey which was originally meant to form an appendix to the same author's "Study of Metre." The author has endeavoured in the present work not merely to enumerate and summarise treatises, but to trace the gradual development of sounder views about verse-structure. The book is published by the Oxford University Press.

We are glad to record that a dinner was given in Madrid to Miss Rachel Challice, who is kind enough to provide the Spanish Notes for *The Author*. Among those present were the following: Senora Burgos de Segui, author of "Por Europa," Señora doña Carolina de Soto, novelist and poet, Señor Pulido, the Senator of Salamanca, Señor Barriovero the popular publicist; and Señora Blanco de Trigo. The well-known writer José Fernandez Brémon made a few appreciative remarks in English, and letters were received from the novelists Blasco Ibanez, Palacio Valdes, and the brothers Quintero and Señora Gimeno de Flaquer.

A special committee has been formed to make the necessary arrangements for the performance of the "Merchant of Venice" in the Elizabethan manner at a West End Theatre early in the season. It is intended to play the piece in its entirety.

Mr. Alfred Sutro's new play, "John Glayde's Honour," was produced at the St. James's Theatre on March 8th, 1907.

The piece deals with the infidelity of the wife of a business man, and indicates the husband's method of dealing with a situation which his own negligence has, to some extent, created.

The cast included Miss Eva Moore, Mr. Michael Sherbrooke, and Mr. George Alexander.

Mr. H. A. Vachell's play, "Her Son," was produced at The Playhouse on March 12th. The main situation of the piece is that of a woman who, having loved a man she believes to be dead, adopts his illegitimate son, whom she withholds from his mother.

In the cast are Mr. Cyril Maude, Miss Winifred Emery, and Miss Wynne Matthison.

"A Miracle: An Experiment in Dramatic Metre," is the title of a one-act play by Mr. H. Granville Barker, produced at Terry's Theatre on March 22nd. The piece, which has a mediæval atmosphere, is written in blank verse, and was interpreted by Miss Winifred Fraser and Miss Gwendoline Bishop.

PARIS NOTES.

THE death of Marcelin Berthelot is an irreparable loss, not only to France, but to the whole world. He died on March 18th, in his eightieth year, but long as his life was, one is filled with amazement and admiration on hearing of all the work that he accomplished in addition to his professional duties. He was born in Paris in 1827, and at the age of eighteen had made a certain reputation for himself in the special studies he had taken up, namely, science, philosophy and history. In 1846 he took the prize for philosophy, and in 1854 became Dr. ès Sciences. In 1865 a chair of organic chemistry was created for him at the College of France, and from that time forth his discoveries and studies have enriched the whole world. He was successively elected Member of the Societies of Philomathy, Biology and Chemistry, of the Academy of Medicine and of the Academy of Sciences. He was also a Member of the Royal Society of London and of the Academies of Copenhagen, Dublin, Munich, Turin, Lisbon, St. Petersburg, etc. He had the Grand Croix of the French Legion of Honour. He was Inspector-General of Higher Education, President of the section of Physics at the Ecole des Hautes Etudes, Vice-President of the Higher Council of Public Instruction, Minister of Public Instruction, and Member of the French Academy. In 1901 the fiftieth year of Berthelot's scientific work was commemorated at the Sorbonne. President Loubet presented him with a gold medal, and representatives of the various scientific societies of

Digitized by Google

the whole world met on that platform and offered addresses of congratulation to the man whom Jules Lemaître had styled the King of Chemistry. All those who had the good fortune to be present at that imposing ceremony will never forget the words uttered by Berthelot, with all the simple sincerity of the truly great savant. His work was colossal. Besides sixty years of laboratory work and of professorship, we have from his pen twelve hundred scientific memoirs and fifteen volumes.

In the very highest sense of the word Marcelin Berthelot was a great scientist. He looked upon science not only as the source of all our knowledge, but as the source of all morality. "Science," he said, "makes the vivifying notion of true solidarity penetrate to the very depths of our heart and soul. Science is the great benefactor of humanity. It is only cultivated in all its plenitude by the savant who maintains absolute liberty of thought for himself, and who claims this for others; by the savant who remembers that science is the result of the collective work of men, and that the duty of every one of us is to work unceasingly at lessening the amount of material and moral ills in humanity."

The first volume has appeared of the "Mémoires de la Comtesse de Boigne," published from the original manuscript by M. Charles Nicoullaud. This volume is an account of the years 1781—1814. Madame de Boigne died in 1866 at the age of eighty-five; she was born at Versailles before the Revolution. Her mother was maid of honour to Madame Adelaïde, daughter of Louis XV., so that as a child she was spoiled and petted by the members of the royal family and of the French Court. During the political emigration she spent some years in England. In later times her *salon* was one of the most noted ones in Paris, and she knew most of the celebrities of her epoch. The charm of these memoirs is their spontaneity. Madame de Boigne had no idea of "making a book" when she wrote down her recollections. She had lived through troubled times in French history, she had witnessed many remarkable scenes, known very many people, and, witty and intelligent as she was, her account of all her experiences is charming.

"If my nephews should ever glance through these pages," she says herself, "they must not expect to find a book, but simply an old woman's recollections. I do not attach any more importance to them than to a piece of tapestry work. I have picked up my pen when I have wanted to rest from my needle, and then my needle to rest from my pen; so that my manuscript will come to my heirs like one more old arm-chair.

"As I have not consulted any documents, there will probably be many errors in dates, places, and perhaps even in facts. I cannot affirm anything, except that I believe sincerely all that I have said. I do not profess much confidence in absolute impartiality, but I think one may claim to be perfectly sincere. We are true when we say what we believe."

Among the subjects treated in this first volume are: "Court Etiquette and Customs," "Louis XVI.," "The Queen," "Life at Versailles," "The Daughters of Louis XV.," "Commencement of the Revolution," "England," "Mme. Fitzherbert," "The Flight from Varennes," "Stay at Naples," "Lady Hamilton," "Stay in Yorkshire," "Sir John Legard," "Lady Mary Kingston," "Stay in Scotland," "Lady Harrington," "Lady Hester Stanhope," "Death of the Duc d'Enghien," "The Empress Joséphine," "Mme. Récamier," "Benjamin Constant," "Mme. de Staël," "M. de Chateaubriand," "The Allies in Paris," "Battle and Capitulation of Paris," "The Restoration," "Duke of Wellington," etc.

"Mémoires et Souvenirs sur la Revolution et l'Empire," by M. G. Lenôtre. The author gives us in this volume a condensed history of many of the episodes about which so many memoirs have been written. Thanks to M. Lenôtre, we have in this book the most important passages taken from heavy volumes which it would be impossible for all of us to read. In addition to these extracts from the souvenirs of the times, there is also in this work the result of the author's researches among the archives of the period he treats, in the form of a veritable history of the September massacres.

From M. Léon Séché we have another book on "Alfred de Musset." In this work he writes more particularly of the friends, acquaintances and surroundings of the poet, gives us extracts from the memoirs of Alton-Shée, from the letters of Mme. Jaubert, of Alfred Tattet, and of Félix Arvers. He gives us further details with regard to Musset's friendship with George Sand, Marie Nodier, Princess Belgiojoso, Malibran, Rachel, Déjazet, Mme. Allan and Mme. Louise Collet.

"Pascal et son Temps," by M. Fortunat Strowski, is a study of the Renaissance and the crisis in the religious sentiment in France during the seventeenth century.

"Charles Baudelaire," by M. Eugène Crépet, is not only a biographical study of the poet, but an account of his method of work, his souvenirs, his intercourse with his family and his friends, together with many of the letters received by him from these friends.

"Sous Louis Philippe: Les Dandys," by M. Jacques Boulenger, is a volume containing studies of Brummell, the Comte d'Orsay, Arsouille, Roger de Beauvoir, Eugène Süe, d'Aurévilly, etc.

Digitized by Google

The following books treat of political or social questions of to-day :—"Le Socialisme en 1907," by M. Emile Faguet; "L'Alerte," by M. Pierre Baudin; "Journal d'une Expulsée," with a preface by M. François Coppée; "La Dictature," by M. Joseph Viaud; "L'Officier et ses Ennemis," by Captain Condere Foulongue.

In the *Bibliothèque Sociologique* the second volume of the works of Michel Bakounine has just appeared. It contains "Les Ours de Berne et l'Ours de Saint Pétersbourg," "Lettres à un Français," and "L'Empire Knouto-Germanique et la Révolution Sociale." James Guillaume, who was a friend of Bakounine's, has written a preface to the work, and a very complete biographical study of the celebrated revolutionist.

"Petite Mienne," by Jean Rameau, is a touching story of the devotion of a daughter and sister to her father and brother. It is a simple story, gracefully and pathetically told.

"Femme de Peintre," by Gustave Amiot, is a novel on a theme which has frequently tempted the pen of novelists of various nationalities. It is the question of the *rôle* of an artist's wife and the problem as to the responsibility or irresponsibility of the artist, carried away by his artistic fancy and his imagination.

"Le Coffre-fort Vivant" is an amusing story by M. Frédéric Mauzens. It was published as a serial in the *Figaro*, and has just appeared in volume form.

"Ceux de Villaré," by Jean Erienz, is a study of life amongst the rough lower class in an agricultural district. There is very little of the "poetry" of the country, and a great deal of the unlovely, prosaic side of life depicted in the volume. It is distinctly a realistic novel.

Among new volumes are also the following :—"La Tradition d'Amour," by M. Gustave Toudouze; "Plus Haut," by M. J. Labour; "Le Boulevard," by M. E. Lajeunesse; "Le Point d'Honneur," by M. Maurice Paléologue; "Le Chemin du Souvenir," by Mme. de Zuylen de Nyevelt; "Le Gouffre de la Liberté," by M. Reepmaker; "Un Chassé-croisé," by M. Gabriel d' Azumba; "Pierre Tisserand," by Jeanne Marni.

On the occasion of the twenty-fifth anniversary of Sully Prudhomme's election to the French Academy a group of his admirers and friends, poets, philosophers, artists and novelists, went to offer their congratulations to their illustrious *confrère* and to present him with a silver plaque engraved by Chaplain. An admirable portrait of the poet is on one side and on the other an oak tree from which a lyre is hanging. There is also an inscription in relief.

Madame Sarah Bernhardt has been appointed Professor at the Conservatoire.

M. Osiris has left twenty thousand francs to the Société des Gens de Lettres.

The Marquis de Ségur and M. Maurice Donnay are elected Members of the Academy in place of M. Edmond Rousse and M. Albert Sorel.

A Society called "Les Mussettistes" has been founded for the purpose of studying and propagating the works of Alfred de Musset.

An International Exhibition of Books, Paper Industries, Newspapers and Posters, etc., is to be held in Paris from July to October this year. The exhibition will be held in the Grand Palais of the Champs Elysées after the Salon. There will be music, dramatic performances and lectures organised, and many other attractions will be announced in due time.

At the Odéon, "La Faute de l'Abbé Mouret" is now being given. "Le Ruisseau" at the Vaudeville is an immense success, and "Le Voleur" is still running at the Renaissance. At the Théâtre Réjane "Paris—New York" is being given. "Mlle. Josette, ma femme," at the Gymnase, and "Anna Karénine," at the Théâtre Antoine, are still drawing good houses.

M. Gaston Mayer will probably arrange with Mlle. Jeanne Thomassin for a series of performances at the New Royalty Theatre of "Grain de Sel," in which this actress has had such marked success at the Capucines.

ALYS HALLARD.

"Mémoires et Souvenirs sur la Revolution et l'Empire" (Plon).
"Alfred de Musset" (*Mercure de France*).
"Charles Baudelaire" (Léon Vanier).
"Sous Louis Philippe: Les Dandys" (Ollendorff).
"Petite Mienne" (Ollendorff).
"Femme de Peintre" (Calmann Lévy).
"Le Coffre-fort Vivant" (Flammarion).
"Ceux de Villaré" (Plon).

THE COMMERCIALISATION OF LITERATURE.

NO one who read in the February issue of *Putnam's Monthly* what Mr. Henry Holt modestly called his "summing up" on the question of the commercialisation of literature will be disposed to deny that he succeeded in constructing a very interesting article. Possibly, however, some of the readers, dazzled by the skill of the argument, may have failed to appreciate exactly the conclusions towards which it tended, and may not yet understand what is the position, according to Mr. Holt, of the various parties who engage, in one way or another, in the art or trade of literature. For this reason the present writer

Digitized by Google

ventures to attempt a rearrangement of the matter set out by Mr. Holt in *Putnam's Monthly*, hoping that thereby he may help the jury for whose presumed benefit the summing up was made to arrive at a just verdict. It will be convenient to divide the consideration of Mr. Holt's argument under three heads, premising (to avoid the logician's censure) that there is no necessary *sequitur* between the three sections. These sections we will call :—(I.) Literature as an article of commerce ; (II.) An illuminating tale ; and (III.) The parties who engage in literature. The references below are all to the pages of Mr. Holt's contribution to *Putnam's*.

I.

That there is a relation between literature and commerce all except a few poets allow. Mr. Holt does not deny, though of course he does not state the fact crudely in so many words, that the publisher looks upon a book as a commercial article. His frank acceptance (p. 564) of the attitude attributed by *The Author* to the publisher does him credit. But what has he to say with regard to the author's attitude toward a book ? He complains of "a conviction frequent among authors and those who profess to represent them, that it is someone's duty—presumably some publisher's—to secure wealth and fame for anybody who sees fit to commit himself to the precarious profession of authorship" (p. 563) ; and of an assertion by some authors of a right (analogous to that of the proletariat to a living, whether they produce it or not) to a living and a reputation too (p. 564). Now what is this conviction, what is this assertion, on the part of the author, but *his* commercial view of the question ? Mr. Holt cannot mean to tell us that the author, knowing that he has written a bad book, claims that a publisher must be forced to publish it. Rather must it not be that, thinking he has written a good or a useful book, the author sets a certain value upon it and looks for a publisher with whose assistance he may arrive at the proper commercial price? Then it remains for the author and publisher to find what that value is.

Now here Mr. Holt makes an extraordinary statement. "I was not aware," he says (p. 565), "that 'chaffering' was a 'necessity' in the dealings between authors and publishers." He goes on to talk of papers of pins in department stores and diamond necklaces at Tiffany's, which are sold without chaffering—as though there were any parallel. However, four pages later, he throws this argument away and admits that the author cannot, nor can anybody, learn what is a rational market price for literary work. "There is no 'market price' for a manuscript, as there is for a pound of sugar or a keg of nails." How then, since there is no market price, and since the author and the publisher must approach the question of value from different standpoints, can any business be done ? The ordinary practical man would say by "chaffering." But Mr. Holt is unaware of the necessity of this between author and publisher. He must have an alternative solution for the problem, one would naturally say. True: he has. And here we are introduced to the Formula, the grand central point of Mr. Holt's article, the remedy for the evils which affect the profession of literature.

"As a rule," says Mr. Holt, "good publishers contract by formulas which secure to the author the results of what his book may do in the market. They pay, say, 10 per cent. on the first five thousand, 15 per cent. on the next five thousand, and 20 per cent. after twenty thousand." After he had written this phrase, Mr. Holt tells us (p. 570), it was spontaneously repeated to him the same day by another publisher. Marvellous unanimity ! Furthermore, "these terms are as high as can be given, and the business still be worth an able man's attention." Authors on this side of the Atlantic, even the humblest of us (*et ego in Arcadia vixi*), must rub eyes in astonishment. Have we then been ruining our publishers all this time ? Or is the state of affairs totally different here and in the United States ?* But Mr. Holt does not confine himself to the United States. Publishers in England, he says (p. 570), cannot pay 30 per cent. royalty on a 6*s*. book without losing money. Then do they simply pay our friend X. and our acquaintance Y. 30 per cent. for the sake of the advertisement to be got from publishing books by X. and Y. ? And we begin to doubt the word of X. and Y. concerning their royalties ; for Mr. Holt adds (p. 571) that "it turned out that the colossal offer" of 30 per cent. "was made by an agent," and it strikes him as "probably one of the kind that real-estate brokers sometimes make in the hope of capturing an authorisation to do business, when the alleged customer is a hope rather than an actuality."

So all our dreams of a 30 per cent. royalty are shattered, and even the 20 per cent., which we already have, is an extortion from a publisher who is ruining himself for our benefit. What scoundrels we are ! And we didn't know it until we were introduced to Mr. Holt's Formula.

II.

On p. 569, Mr. Holt gives an interesting little tale illustrative of the ways of publishers, authors,

*As a matter of fact, we do happen to know English authors who start at 15 per cent. and get up to 20 per cent. royalties in the United States. And no doubt many readers of *The Author* know them, too.

Digitized by Google

and agents. As he speaks of it as a "recent case," we must suppose it is an actual incident from literary history. Now all historical tales are capable of being related in different ways, according to the bias of their narrators. Therefore we would ask whether it is not at least possible to conceive the facts of the recent case as follows. An author "identified" with A., a certain publishing house (*i.e.*, an author who had worked under a Formula for that house), wrote a long magazine story which was rejected by B., a magazine editor, as "not conformable with some needs of the periodical." Then another house, C., made an offer for the serial and book rights of the story, at the instigation of D., a letter which appropriately enough stands for the wicked agent. C. only stipulated that the author must give an immediate answer. The author accepted and C. bought the story, *not* using it as a "makeweight to get from the author enough more work to make up a sizable book"; though no doubt a notoriously freebooting house might do this, as Mr. Holt suggests. House A. *was not asked to bid* against the corsair. *Hinc illae lacrimae!*

Again we would ask Mr. Holt if this is not a possible version of his tale.

III.

Certainly not the least valuable part of Mr. Holt's article is the light which it throws upon his views about functions of publishers, authors, and agents. In his last paragraph he tells us that a friend who read his manuscript (can this friend be the publisher who spontaneously repeated his Formula on p. 570?) asked: "Are you not depicting the high-class publisher as he ought to be rather than as he is?" And Mr. Holt scarcely denies the soft impeachment. Let us see then what are some of the "marks" of the superior publisher.

(1) He does not chaffer, compete, or bid.

(2) Though he values a reputation for liberality, he is not the less business-like therefore, since he knows that this reputation is worth more, in hard dollars, than all that he can save by haggling for the last cent (p. 567).

(3) He does not admit the author's claims for a continued life for his book, when to yield would be an outrage not only on himself—a comparatively trifling matter (a delightful touch, this!)—but upon the public (p. 564).

(4) Yet he supposes his pecuniary position helped by a due regard for the author's.

(5) He accepts books offered to him by a gentleman, in a gentleman's way (not by agent in agent's way, of course), and publishes them under a Formula (p. 570).

(6) He allows agents to work in the residuary part of the field (p. 572).

What then of the author who deals with this paragon? There is not very much about him, but it seems possible to make out that he enjoys the following advantages:—

(1) He must not expect a living and a reputation too at somebody's expense—though it is difficult to see how any one can make a living except at somebody's expense. Perhaps the reputation should suffice for the author. "There's glory for you," said Humpty Dumpty.*

(2) Unless he is already known, he should consider himself fortunate when a publisher takes his book at all; doubly fortunate when he takes it at his own risk even without paying any royalty before he has made himself good; and trebly fortunate if, after that, he pays double royalty until the author shall have received the equivalent of royalty on the whole (p. 571). Such an author must truly be blessed with a lively sense of favours to come; and he will ultimately be rewarded by working under Mr. Holt's Formula.

(3) He finds his residuary rights disposed of through an agent (p. 572), though he has long ago heard the agent denounced by Mr. Holt as a leech upon himself, "sucking blood," etc.

And the literary agent? Well, fortunately he does not require to be of exceptional ability, since (p. 575) the business can never be one to tempt men of such ability. He gets these privileges:—

(1) He may do all for the authors whose work a publisher would want if he knew it; *i.e.*, until the authors are successful enough to be admitted to the Formula.

(2) He receives from the publisher the residuary (unprofitable or not very profitable) rights of good authors (p. 572). In fact he sings the second line of the duet with the publisher:

Pub. I take what I consider right—
Ag. And *I* take what is left.

There is only one objection to Mr. Holt's views about literature. They are calculated to encourage none but the publishers, and if it were not for the incurable optimism of authors, and the existence of some publishers who are prepared to risk ruin (according to Mr. Holt) by a stretching of the Formula, we should see a state of affairs similar to that of the poor folk who were reduced to taking in one another's washing to make a living. For the publishers would have nothing to do but buy one another's "sheets."

A. A. A.

* "'I don't know what you mean by "glory,"' Alice said. Humpty Dumpty smiled contemptuously. 'Of course you don't—till I tell you. I mean "there's a nice knock-down argument for you!"'"—"Through the Looking Glass," p. 124.

Digitized by Google

MR. JOHN LONG'S PROPOSAL.

I BEG to forward you the following statement for publication in *The Author* to show to other members of the Society what offers some publishers still continue to put before authors.

On November 3rd, 1906, I sent the MS. of a novel to Mr. John Long.

In the beginning of December he asked me to call and see him at his office, and in the interview which ensued, he discussed the royalties and terms of a possible agreement, promising to send a definite decision at the end of the week. During December the publisher wrote twice to the effect that he was doing his best to make up his mind, but found it difficult to do so. On January 2nd he wrote the following letter :—

DEAR MADAM,—There is so much risk attending the publication of a novel that I cannot yet come to a decision over the above. I hope, however, to send you it shortly. In the event, however, of my accepting the work, it must be clearly and distinctly understood that I have the first refusal of your next four new novels, suitable for publication in 6*s*. volume form, on terms to be agreed upon beforehand.

Faithfully yours,
(Signed) JOHN LONG.

From this it will be seen that the publisher, even at that date, had not come to a decision, except on the one point that he was to have the refusal of the next four books on terms to be agreed upon beforehand. This phrase, if it means anything, surely implies the settlement of the terms for the next four novels in the contract for the publication of the first. I refused to discuss the terms on the basis of this letter, and the publisher thereupon wrote the letter of the 21st of January 1907, of which the following is a copy :—

DEAR MADAM, — After very careful consideration, I regret to say I do not see my way to run the entire risk in floating the above, but if you are disposed to come to the rescue and sink money in the venture, I should be pleased to lay before you a scheme for its good production and effective publication. To save time, I may state that your contribution would be at least £100, as it requires a large sum to float a book nowadays.

Faithfully yours,
(Signed) JOHN LONG.

Now, the publisher does not in any way state what would be done with the £100 which he requests the author to forward to him. He does not say that he will produce an edition of a certain number of copies. He does not undertake to advertise to a certain extent ; indeed, the whole affair is left in a very undecided form, his only statement being that he will be pleased to lay before me a scheme for the book's good production and effective publication. In most cases, I believe, £100 would cover the cost of production of an ordinary first edition of a 6*s*. book and leave £25 to £30 for advertising.

Again I expressed my unwillingness to accept the terms of the publisher, who thereupon wrote the letter of the 24th of January, printed below :—

DEAR MADAM,—In reply to your letter of the 22nd inst. I have very carefully considered the publication of this, and provided you give me the refusal of your next three novels suitable for publication in 6*s*. form on terms to be mutually agreed, I am prepared to undertake the production and effective publication of the above on the following terms, viz. :—

That in consideration of your paying to me the sum of £70 (£40 when you sign the agreement, and £30 when the whole of the work is in type) in consideration of which I should produce the work in best style, publish at the outset at the price of 6*s*. per copy, and pay to you every six months the following royalties :—

(A) A royalty of 1*s*. per copy on all copies sold of the English 6*s*. edition up to a sale of 2,000 copies, and afterwards a royalty of 20 per cent. of the nominal published price of all copies sold of this particular 6*s*. edition.

(B) A royalty of 2*d*. per copy on all copies sold of the special cheap Colonial edition.

(C) A royalty of 10 per cent. of the nominal published price of all copies sold of any cheaper edition or editions.

(D) A royalty of 50 per cent. of the net profits derived from the sale of the American copyright (if any).

(E) A royalty of 50 per cent. of the net profits derived from the sale of the foreign rights (if any).

(F) A royalty of 50 per cent. of the net profits derived from the sale of the serial rights (if any).

On hearing favourably from you I shall be pleased to send you the usual brief form of agreement.

Faithfully yours,
(Signed) JOHN LONG.

This offer was also refused. It is hardly necessary to point out the unsatisfactory nature of the terms proposed.

STELLA M. DÜRING.

THE PICTURE POST-CARD CASE.

THE recent action brought by an actress against a firm which had published "faked" photographs of her is fresh in everyone's memory, and the facts hardly need to be recapitulated. The post-cards which the photographs adorned were sold to any buyer, and appeared to show the lady in her nightdress ; issuing from a shell in a costume more suitable to such a picture than to the exigencies of the British climate in winter, and otherwise in poses and garments which were not hers, and which she ventured to consider inconsistent with her dignity. A judge and jury, who seemed fairly unanimous on the subject, seem to have thought that as she wore costumes on the stage not usual in society and put on a nightdress when she went to bed ; because she was not averse from advertisement which she sanctioned, and sometimes did, in fact, desire to be advertised as actresses naturally do, that she was not entitled

Digitized by Google

to damages for libel or for any other form of injury which the faked photographs, in her opinion, might inflict upon her. It is said that she is not going to appeal, which is to be regretted; although an appeal, where what is most objected to is a finding of fact, is not of very much use. It may, however, be conjectured that a similar action, if any should ever be brought, might have a different result before another judge and another jury. Still, as it stands, Miss Millar's failure to establish her claim for damages should act as a warning to many, and possibly may prove a useful one to some who read *The Author*. Protest has before now been made in its pages against the imprudence of well-known writers who not only allow their photographs to be sold, but permit them to be taken upon such terms that the copyright belongs to the photographer and not to themselves. They may find it of little use to complain thereafter should use be made of the portrait which they have not sanctioned, and which may be very objectionable to them. The photographer can sell the copyright in the photograph to whomsoever he may please, if it belongs to him. The advertiser of soap or tooth powder or pills can use it to puff his wares. It is not libellous to suggest that a well-known writer washes his hands, or brushes his teeth, or takes an occasional pill; and it is evidently possible that a jury may disregard the proposition that it is libellous to hint that he has posed for the sake of advertising such articles, or may consider that the presence of his features as portion of an advertisement conveys no such suggestion. His features may be used in a "composition" of greater interest to the public than the colourless studio background in which they were originally focussed, so that he may appear as if "at home," in a "faked" photograph, which shows him in a dressing gown and slippers committing to paper a novel or a poem with the aid of a bottle of whisky and a towel round his head. Would it be found libellous so to represent him, or would the jury believe that the picture, though not accurate, held him up neither to ridicule nor to contempt, but only showed him as an industrious gentleman "flogging a tired brain with stimulants"? Of course, if he has retained the copyright in his portrait, his position is entirely different, and it is to be hoped that when fresh copyright legislation is introduced, if such a day ever comes, it will deal with all kinds of copyright, artistic and otherwise, not forgetting such new developments of science as the phonograph when rectifying musical copyright, and providing against the onslaughts of the "snapshooting camera fiend," in the clauses which define the rights of the photographer and his victim.

MAGAZINE CONTENTS.

Blackwood's.

The Cambridge Apostles.
The Longfellow Centenary.

Bookman.

Edinburgh in Literature. By J. H. Millar.
Robert Herrick. By J. H. Lobban.

Book Monthly.

The Pursuit of Letters at Westminster Palace. By James Milne.
Temple Bar: An Obituary of a Once Popular Magazine.
A Buyer of Books on the Art of Selling Them. By "X."
The Literary Forger: Some Adventurers of the Pen and their Art and Craft.

Chambers's Journal.

Recent Criticism of Scott. By J. H. Millar.
The Charm of Shakespeare's Country.

Contemporary.

The Actor: The Man and His Art. By Henry De Halsalle.
Higher Criticism and the Koran. By T. H. Weir.
The Use of Names in the Gospel of St. Mark. By the Rev. Cecil Delisle Burns.

Cornhill.

The Velocipedia Britannica. By "T. S."
Marlborough and Savernake. By A. C. Bradley.
The Land of Might-Have-Been. By Leonard Huxley.

Fortnightly.

Drummond of Hawthornden. By R. Warwick Bond.
The Brownie in Literature. By Thomas Rayne.
The Lifting of the Brontë Veil: A New Study of the Brontë Family. By J. Malham-Dembleby.
Mr. Mallock and the Reconstruction of Belief. By David Balsillie.

Independent.

Sociology and Ethics. By L. T. Hobhouse.
The First Earl of Lytton. By E. L. Strachey.
A Puritan Henry George. By G. M. Trevelyan.
Hogg's "Shelley," and Trelawny's "Records.' By F. Melian Stawell.
Recent Books on Russian Literature. By Desmond MacCarthy.

Macmillan's.

The Art of the Unreal. By H. Bruce Dodwell.
A New Endor. By Marcus Reed.

Month.

The Influence of Paganism on the Christian Calendar. By the Rev. Herbert Thurston.

Monthly.

Frederick York Powell. By G. W. Prothero.
Ghosts of Piccadilly: Byron. By G. S. Street.
The Mind and Manners of a Florentine Merchant of the Nineteenth Century. By Guido Biagi.
The Hope: A Translation of Alfred de Musset's "L'Espoir en Dieu." By F. W. Bourdillon.

National.

Some Recent Plays. By Eveline Godley.

Nineteenth Century.

Macbeth on the Stage. By Walter Herries Pollock.
The Dance and the Plastic Arts in Ancient Greece. By Marcelle Azra Hincks.

Digitized by Google

THE ANNUAL GENERAL MEETING OF THE INCORPORATED SOCIETY OF AUTHORS.

THE Annual General Meeting of the Society took place on Wednesday, March 20th, at 2 ', Hanover Square, the following Members being present :—

Sir Henry Bergne, K.C.B. (*Chairman*) ; A. W. à Beckett, A. S. E. Ackermann, Sir Robt. Anderson, K.C.B. ; J. E. Ansell, E. A. Armstrong, F. P. Armstrong, H. P. Baerlein, Richard Bagot, J. C. Bailey, W. A. Baillie-Grohman, Mrs. Bearne, G. W. Beldam, Mrs. Belloc-Lowndes, Lewis Benjamin, Herbert Bentwich, Wm. Bisiker, J. Bloundelle-Burton, R. Warwick Bond, C. E. Buckland, S. H. Burchell, J. W. Comyns Carr, Egerton Castle, Lieut.-Col. J. A. Clark, W. Morris Colles, Miss Ellen Collett, A. R. Colquhoun, F. C. Constable, Sir W. Martin Conway, J. M. R. Cowley, A. P. Crouch, Rev. Henry Cresswell, G. H. Darwin, Arthur Dillon, Austin Dobson, T. du Deney, Mrs. Düring, Basil Field, Rev. Richard Free, R. Austin Freeman, W. M. Gallichan, Mrs. Gasquoine Gallichan, A. P. Graves, Major Arthur Griffiths, Anstey Guthrie, Hubert Haes, H. Rider Haggard, Bernard Hamilton, Cosmo Hamilton, St. John Hankin, Robert Harcourt, Harold Hardy, A. Hope Hawkins, Miss Helena Heath, G. E. Herman, Maurice Hewlett, Miss E. M. Hine, W. Oliver Hodges, Mrs. Willoughby Hodgson, Bernard Hollander, Miss Eleanor Holmes, E. W. Hornung, Rev. W. H. Hunt, Eyre Hussey, Rev. H. N. Hutchinson, Rev. H. T. Inman, C. T. Jacobi, Jerome K. Jerome, R. B. S. Knowles, Prof. E. Ray Lankester, F.R.S. ; Mrs. Lechmere, Sidney Lee, Mrs. C. P. Lefroy, Rev. W. J. Loftie, F.S.A. ; The Right Hon. Sir Alfred Lyall, Mrs. MacLiesh, A. W. Marchmont, Miss M. M. McPherson, Mrs. Lea Merritt, Miss Jean Middlemass, A. R. Hope Moncrieff, H. C. Moore, T. A. Nash, Miss Mabel Nembhard, George Nye, F. S. Omond, Herbert W. Page, Eric Parker, Mrs. Nella Parker, G. Sidney Paternoster, Charles Pendlebury, Hon. F. G. Penney, L. Owen Pike, A. D. Power, Col. Pratt, Richard Pryce, Arthur Rackham, Prof. Emil Reich, E. A. Reynolds-Ball, Morley Roberts, Mrs. E. Romanes, Algernon S. Rose, Robert Ross, Thomas Seccombe, P. W. Sergeant, G. Bernard Shaw, Mrs. Bernard Shaw, A. T. Sheppard, A. Forbes Sieveking, J. C. Snaith, M. H. Spielmann, Miss H. M. E. Stanton, Mrs. F. A. Steel, J. J Stevenson, Henry G. Stiffe, Bram Stoker, Francis Storr, A. A. Strong, Alfred Sutro, A. G. Tansley, W. M. Thorburn, G. S. Thorburn, Major Philip Trevor, Mrs. Alec Tweedie, H. A. Vachell, Fredk. Vicars, M.D. ; H. M. Wallis, E. H. Lacon Watson, Arnold White, Gilbert Wintle, H. F. Wood, Horace Wyndham, I. Zangwill, and others.

Sir HENRY BERGNE, as Chairman, opened the proceedings by asking that the Report should be taken as read. In calling attention to some of its principal features, he referred to the Society's steady progress in importance, numbers and influence. During the past two years 475 new Members and Associates had been elected, and a glance at the names comprised on the list of the Council would show that the Society continued to be thoroughly representative.

He deplored the loss, by death, of the following very distinguished members of the Council :—Mrs. Craigie, Dr. Richard Garnett and Mr. W. Baptiste Scoones, to the last of whom the Society owed a tribute of thanks, as he was mainly instrumental in its first foundation. He mentioned the names of Mr. W. S. Gilbert and Sir Robert Anderson, K.C.B., as men worthy to fill the gaps thus made ; and that of Mr. Anthony Hope Hawkins as his own successor in the Chairmanship of the Committee (applause), saying that it was unnecessary to dwell upon the very great services which Mr. Hawkins had rendered to the Society, or upon the fact that his selection would be one which would place the affairs of the Society in strong and thoroughly capable hands. He mentioned that Sir Robert Anderson had been elected a member of the

Digitized by Google

Committee of Management in the place of Mr. Sydney Grundy, whom the Society would thank for the services which he had rendered in that capacity.

Sir Henry Bergne added: "I may mention that the Committee have had under somewhat anxious consideration how they might insure that the Committee of Management should continue to be thoroughly representative of a Society which is constantly growing in numbers, and, consequently, in complexity and diversity of interests. They have considered it to be desirable that changes should be made more frequently in the composition of the Committee of Management, with the view to attracting other prominent Members of the Society to share in the control of its affairs. To this end the Committee have decided that three of their number, or one-fourth, who retire each year by rotation, shall not be re-elected until the expiration of at least one year. This will ensure that the Committee is reinforced with fresh blood in each successive year.

"You will notice that a considerable portion of the Report is devoted to the lamentable dispute which has arisen between *The Times* and the Publishers and Booksellers. The action taken by the Committee in regard to that question is fully explained in the Report, and I do not wish to make any further reference to it now, except to say how earnestly I hope that a spirit of mutual concession and goodwill may eventually prevail, and that the dispute may be composed in such a manner as to safeguard the true interests of all parties. The action of the Committee in regard to this question has been criticised by some Members of the Society. I will ask you, however, carefully to consider the statement contained in the Report, and I feel convinced that you will be of opinion that the action of the Committee was consistent with the true interests of British literature. I need not remind you how important it is that this Society should always stand shoulder to shoulder; that the Committee should do their level best in the interests of Members, and that the Members should strengthen the hands of the Committee by according to them a generous confidence and support. It is only under such conditions of mutual confidence that a Society such as this can possibly continue to prosper."

The Chairman, in referring to the amendment of the United States Copyright Law, expressed regret that the new Bill, if passed, although it would effect some improvement in the position of British authors in America, did not, unfortunately, provide for the suppression of the objectionable printing clause which prevented the United States from joining the Berne Convention and from according really adequate protection to the works of foreigners. He concluded his address by a reference to the thoroughly satisfactory financial position occupied by the Society.

Mr. Rider Haggard, having obtained leave to ask a question, then inquired as follows:

"I wish to ask who are the shareholders in the Society of Authors,* whether they are members of the Council or all Members; what number of shares they hold collectively; whether any publisher holds a share; whether any shareholder holds more than one share; and under what circumstances and conditions are shares transferred."

To these questions Sir Henry Bergne replied: "In the first place, the shareholders in this Society are members of the Council, and no others. The names of the members of the Council appear on the top of the notice which convenes this meeting, so you can see exactly who they are. As regards the methods in which shares are held and on which they may be transferred, I would refer you to the Articles of Association. Article 46 says: 'No subscribing Member shall be a holder of more than one share unless by special resolution of the Committee of Management.' I am not aware that any such special resolution has been passed. 'No transfer of shares shall be registered'—this is Article 47—'unless and until the tranferee is approved by the Committee of Management. And the Committee of Management may, at their absolute discretion, decline to register any transfer of shares, or accept any transferee, or to allot any share or shares.' Article 49 is: 'If any shareholder who has been admitted a subscribing Member of the Society shall sell or dispose of his share

* Reference was made here and elsewhere to an article published in *The Times*, March 20th, p. 12. After propounding a question with regard to the cause of an alleged change of policy on the part of the Committee of the Society of Authors, *The Times* continued as follows: "The answer, we suspect, is to be found in the letter from Mr. Arthur à Beckett which we published on Monday. He tells us that the government of the Society of Authors is vested in the shareholders, who form a small minority of the whole body of Members. That points to a fatal flaw in the constitution of the Society. Shares can be bought. They can be bought by publishers. They can be bought in the names of other people who become, and act as, nominees of the real owners. If shareholders are only a small minority of the whole body of Members, and if the government of the whole is vested in them, it becomes a simple matter to buy the Society. It is also a normal proceeding on the part of a trust, whether formal or informal. A trust always tries to buttress itself by acquiring a controlling interest in subsidiary or ancillary undertakings. The publishers have money in Mudie's on the one hand; what more natural than to have money in the Society of Authors on the other?

"It may be asked how they can be sure of docile nominees. Nothing more simple. There are a few novelists whose popularity makes them persons to be reckoned with. The trust is composed of people who do not trust one another too absolutely, and the popular novelist can pit one against another."

Digitized by Google

or shares without the sanction of the Committee of Management, then the share or shares so sold or disposed of shall be forthwith forfeited to the Society, to be dealt with by the Committee at their discretion in manner hereinafter provided.' Then Article 51 : 'A shareholder ceasing to be a subscribing Member of the Society shall, *ipso facto*, cease to be a shareholder in the Society, and his share or shares shall thereupon be forfeited to the Society.' It follows from what I have said that as the members of the Council are the only shareholders, and their names are fully before this meeting, no publisher is a shareholder in the Society."

In answer to a question the CHAIRMAN informed Professor RAY LANKESTER that as a member of the Council he was a shareholder ; and in answer to a question from Mr. A. À BECKETT said: "I think at the present moment the authorised capital of the Society is £1,000, and of that about £60 has been called up, being the shares of members of the Council. I should think that with Members and Associates combined the Society might probably number about 1,700."

Mr. SIDNEY LEE called attention to the constitution of the Society as laid down by the Articles of Association, which, he observed, gave to the meeting most restricted powers. The Articles, he thought, were in urgent need of drastic revision. (Hear, hear.)

The CHAIRMAN pointed out that if any proposal for such a thing were made, proper notice would have to be given and an extraordinary general meeting called to consider it.

Mr. SIDNEY LEE then said that he had been permitted to move, in spite, almost, of those Articles, that the meeting expressed disapproval of the section of the Report which concerned the dealings of the Committee with *The Times* Book Club. Referring to letters in support of his views received from distinguished Members unable to be present, Mr. Lee proceeded to read one received from Sir Frederick Pollock, who wrote : "Yesterday Mr. Thring wrote to me asking for my support for the Committee of the Society of Authors at the General Meeting. I told him, as the fact is, that I am engaged by the Selden Society's Annual Meeting, and added that, in any case, without expressing any opinion as to the general controversy between *The Times* and the publishers, I could not have supported the Committee's action, thinking it hasty and ill-judged. I also said that in my opinion the Council should have been consulted before, and not after, taking a step of such importance, and as I did not choose to remain a member of an ornamental body, summoned only to register foregone conclusions, I must ask him to remove my name from it. You are free to use this letter in any way you think proper." I have had letters quite as strong from, among others, Mrs. Humphry Ward, who has also just sent me this telegram : "Please let it be known that I associate myself with you and Sir Alfred Lyall in your demand for a more representative government of the Authors' Society ; also suggest fresh consideration by specially elected committee of terms proposed at Goschen meeting." Mr. Lee continued : "Just for a minute consider what the purpose of this Society is and what it was founded for by Sir Walter Besant. It was founded to raise the status of the author in his traffic with the publisher, to modify current publishing and book-selling methods, so as to give the authors' work a fair chance of circulation and remuneration, and to bring to an end all those objectionable practices of publishers against which the Society favours us month after month with solemn warnings. When one contemplates the army of topics which press for the attention of the Society—the present state of the law of copyright, publishers' commissions, the modes of remaindering slow-selling books, I take only a few examples—the avowal of the Committee, that it concentrated its main energies last year on this unedifying trade dispute between the publishers and *The Times*, has to my ear a rather hollow ring. I shall try to show that the Committee, whatever its legal power, has blundered badly by its manner of intervention in this dispute, that it has injured the reputation of the Society, and that it has not helped the best interests of the author. I speak more particularly for authors of serious books whose works enjoy a small circulation, who, while they retain the copyrights, rarely receive advance royalties to any extent, but are paid mainly by results of sales." Mr. Lee regretted that the Articles of Association should give the Committee of Management (a co-optative body and not a representative body) an almost complete control of the Society's affairs, and declared it to be contrary to the most elementary principles governing any association of men and women for an executive body to pass, and then to publish broadcast, a resolution pledging the Society to a particular view and to a particular course of action in regard to a new and much-vexed question without taking any adequate step to ascertain the opinions of the Members. (Hear, hear ; and No.) Without the guidance of the Council, and without the guidance of the general voice of the Members, no resolution of the Committee on a highly controversial topic lying outside executive functions could carry weight except as the pious opinion of the estimable gentlemen who framed, adopted, and published it. The Committee had not acted of their own motion ; they followed the suggestion, according to the Report, of a well-known member

Digitized by Google

of the Publishers' Association. They obeyed the call of a representative of that very class of persons in all relations with whom the Authors' Society was created to assert the authors' independence. He was afraid that throughout this business the Committee had exposed the author to the time-honoured reproach that he was a puppet in the publishers' hands. (No, no.) An independent attitude towards the publishers should be the watchword, and was the only safeguard, of the Society. (Hear, hear.) The publishers, who were very astute, induced the Committee to commit itself to a support of them before this war began. The Committee made no independent inquiry into the cause of the quarrel. According to his reading of the Report, they accepted the view of one of the parties, and did not ask the views of the other side. He submitted that the Society ought to have taken quite an independent course. It ought to have identified itself with no party in this strife. The publishers early discredited themselves by employing the weapon of boycott, which *The Times* soon showed that it could wield with no less vigour. The dignity of the profession of literature and the material interests of the author required the Society to pursue one path only—the path of peace. The duty of the Society required it to strain all its influence to bring the combatants to terms. This he (Mr. Lee) had said to the Committee before they produced their resolution, and he repeated it, immediately after the resolution was published, in a letter to the Secretary and in another to *The Times*. He objected to the pages of this Report devoted to the Conference as irrelevant and incomplete. The Conference was a step in the right direction, for which the Committee had no sort of responsibility. The subsequent correspondence of Lord Goschen with *The Times*, if printed at all by the Committee, should have been given complete. With regard to the letter which was sent to *The Times* by the Secretary in the name of the Society, it seemed to him defaced by too many purple patches. This sweeping condemnation of *The Times* Book Club omitted all notice of what *The Times* Book Club was—an omission which vitiated the argument of the writer. Mr. Lee observed that *The Times* Book Club was calculated to widen the circle of possible readers and of possible buyers. It appealed to a great mass of newspaper readers who hitherto had ignored the existence of books. The serious author stood in crying need of readier access to the public, whose ignorance of what he was about was the chief evil he had to meet. It was immaterial to the author that *The Times* started this institution to increase its circulation. All the Authors' Society had to consider was how such an experiment might best be worked in the authors' interest, so as to break down the barriers which the existing publishing and bookselling system interposed between the author and the possible buyer. In 1887 there was a great deal of discussion about authors' wrongs and disabilities; conferences were held by that Society, and *The Times* fully reported the proceedings. *The Times* gave every opportunity to the publishers to repel the attacks made upon them; and in a leading article which reviewed the situation it showed that the book trade was in a thoroughly unhealthy and artificial condition, and argued that the publishers should revise modes of preparing their accounts. *The Times* was doing very much the same to-day. The chief objection of the Committee, and a good many other people, to *The Times* Book Club was that it sold off under publishers' prices its surplus stock at too early a date. As to this, a little tactful and good-tempered negotiation could have settled, and possibly would settle, that point of difference which had evoked all this ludicrously stormy passion. Under-selling had characterised the book trade from time immemorial; circulating libraries and second-hand booksellers together have always made, and still make, it very easy for any one to obtain practically new copies of books below the published price very soon after publication. No time limit could be enforced by law, a time limit could only be enforced by mutual understanding in peaceful conditions; and it would have well fitted this Society to have initiated such an understanding. Large circulating libraries, which alone could afford to stock serious books, naturally objected to vexatious restrictions of the common-law rights of disposal; nor would a serious author, whose work had an element of life in it, suffer very much injury by *The Times*, or any other circulating library, selling for a short time a limited number of surplus copies at low prices within a few months of publication. Mr. Lee was referring to the question arising out of the remaindering of books by publishers, the refusal of the publishers to supply *The Times* on trade terms, and the legal position thus arising, when he was interrupted by—

Mr. ZANGWILL, who asked the Chairman whether such a controversy could be settled at the Society's meeting without interfering with the other business. He asked as one proposing to second Mr. Lee's motion.

Mr. LEE concluded by asking the Members present to support his resolution.

On Sir Alfred Lyall and Mr. Israel Zangwill rising together to second the resolution "That this meeting disapproves of that section of the Report headed '*The Times* Book Club,'" Sir Henry Bergne called upon the former.

Sir ALFRED LYALL explained that the motion which he proposed to second avoided all issues raised in connection with the controversy between

Digitized by Google

The Times Book Club and the Publishers' Association, and that, for his part, he desired at that moment to offer no criticism upon it at all. He seconded the motion because he thought, so far as he could judge, that the Committee had overstepped to a great extent the recognised limits of their authority, or at any rate that they had put a severe strain upon their legitimate jurisdiction when they issued their strong and decisive declaration or manifesto upon the question between *The Times* Book Club and the publishers. In doing this they took a strong and unqualified part in the dispute on one side, supporting entirely one party in a controversial conflict of commercial interests, with the effect that they produced, amongst other things, on the general public an impression that the whole weight of the Society was thrown into the scale. It appeared to him that there was no urgent obligation to join the fray and take the field before consulting the Council. He would have thought that besides consulting the Council, a very much larger body than the Committee, it might have been possible and it might have been advisable to ascertain more freely, from a larger surface as it were, the general views of the body of the Society at large. (Hear, hear.) He did not see what pressing need there was to make a positive decision and issue it to the public upon questions regarding which it was notorious that different opinions had been held for many years, questions that had been debated, on which the opinions of the highest literary authorities differed, and on which surely it must be said that there was something, he might say a good deal, to be said for and against the resolution of the Committee. He observed that the Report said that numerous letters were received from Members of the Society indicating the growing desire of the Members of the Society for some definite expression of the views of the Committee. He did not know, of course, what the exact tenor of those letters was, but supposed what these inquiring Members desired was counsel, not judgment; that they wished to find out what side they should take in the matter, and what was the general opinion of the Society at large, and especially of the Committee as leading them. He thought that those letters to a certain extent, as probably did the letters since received, showed that on this important question there was a considerable difference, or certainly a variety, of opinion amongst the Members; that there was a minority, perhaps small, to which the terms of the resolution would hardly be palatable. He would submit to the Committee the question whether it was quite fair to that minority to forestall any expression of their views by a public declaration in favour of one side of the question. Even allowing that the Committee's duties and responsibilities justified them in issuing the resolution which they did, still he must take exception to the tone and taste of the letter of the Secretary. That and the resolution must be taken as expressing the view and feeling, and he might say the temper, of the Committee, and he thought it was to be regretted that it was so aggressive and acrimonious. The terms were biting and sarcastic, like a good fighting speech, and it was hardly in keeping with the position, he might say even the dignity, of such an authoritative and representative body as this Committee; it contained aspersions and imputations upon *The Times* Book Club and their methods which he was not there particularly to defend, but which were at the very least contestable, and certainly were not calculated to promote the peace and goodfellowship which, he understood from the Chairman, the Committee were desirous to promote, and which he thought it was the desire of the whole Society to arrive at. Sir Alfred Lyall, concluded his speech by saying: "The Committee may have been right or wrong in inferring that the proceedings of *The Times* Book Club are pernicious and adverse to the best interests of the authors, and in describing them in somewhat vivacious terms; but I think it might have been done with more sobriety and more judgment, and with an attitude more like that of an impartial examiner of the merits of the question. There is something, if I may say so, unconvincing and incongruous in defending the interests of literature by allusions to soap and aërated water. (Hear, hear.) It is highly inconsistent with the subject with which they were dealing.

"The Society, to my mind, is very little concerned with the methods of *The Times* Book Club. They may be journalistic—of course they are; but that again is not very much to do with our Society. At any rate, it is under the surface. The essence of the business, the subject which the Committee had before them, which is a very serious matter, is this: whether the movement which is set on foot—whether well set on foot or not—tends generally to harm the interests of the author, and is likely to work out for good or ill, and whether any general change in the system of publishing is required. I think that is the question; and whether *The Times* in its discussion does not altogether preserve the tone we should always like, I think is not a matter for us. So, as the Committee may be set up as the mouthpiece of this Society, I am inclined to disapprove of the language which has been used in the Secretary's letter, and for that reason I second the motion."

Mr. Israel Zangwill wished to associate himself with the vote of censure on the Committee, although he did not in the least agree with Sir Alfred Lyall; and he did this with the full respon

Digitized by Google

sibility of one about, after a very long interval, to publish a new book. He accused *The Times* of having brought on literature the greatest degradation that it had known in his lifetime. But it seemed to him impossible that afternoon to go into the question which had been going on gaily for six months, and it was quite irrelevant to the treatment of the Society at the hands of the Committee. He was not going at all into the book question, or the furniture question, although that morning he had received from *The Times* an advertisement of a new book case, which it wished to sell to him, and had no doubt it would go on to a lamp and a pewter inkstand. He might say he heartily agreed with what the Committee had done, but his point was that they were utterly wrong in doing it. The passage in the Report referred to commenced with the words: "The most important question dealing with the business side of literature that has been before authors for many years, has arisen during the past twelve months." If a question so world-shaking did come up, he could not understand the Committee not calling together an extraordinary general meeting of authors (Hear, hear), so that if the Society were disunited, at least they might know they were disunited, and all be represented in the disagreement; or, if they were united, they might say that literature had spoken with one voice. If there had not been a general meeting of authors there should at least have been a meeting of the Council. The excuse given was that there was no time for that; but *The Times* dealt with the eternities, not with time, in this controversy. Finally he would say that if the Committee did come to a decision, at least it should have been a unanimous decision; there would have been a certain dignity in the Committee speaking with one voice, although not with the voice of the Society, but even that was not granted; for certain of the members of the Council, who should be associated with the Committee, came out into the battle on their own account. He need hardly state his strong disapproval of the action of his friend Hall Caine; then came Mrs. Humphry Ward, and finally Mr. Shaw, one of the Committee. At the last dinner he had listened with great admiration to the best speech he thought he had ever heard Mr. Shaw make—on the policy of authors, upon the necessity of authors being banded together; he drew a picture of the miserable, sweated condition of literary labour, and regretted it was not done in a factory, so that it would come under the provisions of the Factory Act. Mr. Shaw, the Socialist, now showed the most rampant individualism. As a playwright, literary royalties did not matter to him; he rather rubbed that into those who were not so fortunate. He said in his letter he would sell his books to anybody who would lower them the next day to half-price; he did not care what happened to his books: quite regardless of other authors, and forgetting that in his early days a *Times* library would never have sold him at all. In conclusion, Mr. Zangwill said: "I desire that this vote against the Committee should be particularly a vote of censure against Mr. Shaw for having committed the double crime, first, of being on a Committee which did not call a general meeting, and then when the Committee did come to a resolution, of dissociating himself from it, and of starting out on his own. I will ask Mr. Shaw to answer these matters seriously, because I know in paradox even I am not a match for him. I remember at the end of Mr. Shaw's speech he apologised for not cutting his usual clown's tricks; for once he had been serious; and I really would like a serious expression of remorse from him. I have pleasure in seconding, I do not know which resolution; I think I will associate myself with Mr. Sidney Lee's resolution, because I had determined myself to move it, although I had not thought of advertising it myself in *The Times*."

Mr. Anthony Hope Hawkins said that he had been asked by the Chairman to say a few words from the point of view of the majority of the Committee, who were responsible for the action which had been taken. He continued: "You have all read this Report probably, and I expect you have all made up your minds on the merits of the case, with regard to *The Times* Book Club at all events. I am very glad this question has induced Mr. Sidney Lee at last to give us the pleasure of his company at the annual meeting; we have it on his own authority that it is many years since he came; I do wish he would not always confine himself to the *rôle* of a stormy petrel, and that some day he will come when we have the good fortune here to please him. I have nothing to complain of in what fell from Sir Alfred Lyall. I should always listen with great respect to what fell from him, except I think this, that he is a little partial, though no doubt a little flattering, in expecting from us so much higher a level of literary merit and literary control than he demands from the leading journal of this country. I do not know whether a little tactful negotiation is possible or desirable with people who charge you with being a thief, as *The Times* did this morning to us." (Hear, hear.) He did not desire to go over the ground; the point was whether the Committee had exceeded its powers, or if not had exceeded a proper exercise of its discretion, in passing the resolution complained of and in sending it to the Press with a covering letter. Sir Alfred Lyall said what the Committee ought to have given was counsel and not judgment. Mr. Hawkins contended that it

Digitized by Google

had done so, expressing merely the opinion of the Committee; and again after the abortive negotiations over which Lord Goschen presided when the Committee assented to the terms there proposed, but did so with an express reservation that they disclaimed any intention of binding any author who did not agree with them. They had expressed a general opinion that in ordinary cases the time limit would be advisable, but went out of their way most carefully to say that they attempted in no way to bind any author who in his own discretion chose to stipulate with his publisher that there should be no time limit. If any author so agreed with his publisher, the whole force of the Society would be at his command to get his legal rights, exactly as if he had agreed with them. He did not deny that the Committee stood in a somewhat peculiar position. "You cannot read those Articles of Association," said Mr. Hawkins, "without seeing it was the express purpose of the founders of this Society to give very large powers to this Committee. Let me read you the Article: 'The committee of management shall'—not 'may' mind you—'conduct and manage all the business and affairs of the Society, and shall exercise all such powers, authorities, and discretions of the Society of whatsoever kind as are set forth and embraced in the Memorandum of Association of this Society.' I think when the gentleman who signs himself 'Lex' in *The Times* wrote that he was away from his papers and was sure we were exceeding our powers, he had not read that Article. I do not for a moment doubt that we had power to do it; but I am on this question, that the Article not only entrusts us with great power, but to my mind it lays upon us a great responsibility. Some members of the Committee laid more stress than I did on the importance of the delay that would have been involved in consulting the Council; I took the view, and I take it still, that we were right in expressing the opinions that we had formed. I should not think of saying that ours is a better opinion than the Council's; the part is not greater than the whole, and we are only part of the Council; but I do say it has a definite, separate and peculiar value of its own, because we many of us have been for years in constant touch with the practical working of this Society. Those of us who have filled the office of chairman have been in daily touch with that arduous work. We were the trustees of the Society under this instrument, and when we had a large majority with a clearly formed opinion in their mind, we were in honour bound to express it." For any faults in the form of the letter, he (Mr. Hawkins) was as responsible as any other or more responsible than any other; but for the substance of it, the majority of the Committee were responsible, and he thought it was their duty to express their opinion for the guidance of the Members of the Society and for what it was worth. There had been some criticism; they had had some most kind and courteous criticism from Mr. Bernard Shaw, a member of their own body, and other criticisms from distinguished members of the Council. These blamed the Committee for not summoning a meeting of the Council. Why had not they summoned one themselves? Five months had elapsed; there was machinery for them to summon it. In the first place, if they had come to the Committee and said, "We want a Council meeting," would any of them say that the Committee would have refused it? But apart from that, they could make the Committee summon the Council meeting. Mr. Hawkins went on to explain the provisions in the Articles for the summoning of an extraordinary general meeting of the shareholders, saying that he himself would have given all the help in his power to anyone desiring that one should be held, and that the other members of the Committee would have been equally ready to aid in affording facilities. He protested against any who came to denounce the Committee for not appealing to a court which they had steadily avoided appealing to themselves. The Committee were not to blame because they did not go to a court where those who criticised them were very careful not to go themselves. He went on to say: "I will not enter upon the merits of the question, except to say this, that we have had a curious accusation against us now brought forward by *The Times*, supported by two or three people by whom I should not expect it to be supported, that is, that we are bond slaves, bought apparently—some of us; at any rate, bond slaves of the publishers. In this one case in this year, we have consulted with the publishers and taken common action in a thing which seemed in our joint interest. In one hundred and seventeen cases we have taken hostile action against publishers: Does that look like being bond slaves? Is it really seriously to be said that, because we exist for the protection of the property of authors, we are not, as men of common sense and men of business, to consult with the publishers and booksellers when it is a businesslike thing to do so? To my mind the proposition does not bear stating. When we do, it is said to be a conspiracy." Mr. Hawkins proceeded to read to the meeting the passage in the article from *The Times* already referred to by Mr. Rider Haggard, saying that he was afraid some of those present had not read it, and concluded his speech by saying, with reference to it: "Gentlemen, only one thing was wanted—if I had any hair capable of standing up, it would have been standing up—and I only expected to see the facsimile of a letter from Mr. John Murray to myself enclosing a cheque for £5,000."

Digitized by Google

Sir MARTIN CONWAY said: Mr. Chairman, Ladies and Gentlemen,—I only rise to say two or three words in this matter, and I do so partly because, having occupied at one time the position of chairman of this Society, I think it proper that from the body of the room I should address a word or two to the meeting upon this question; I was chairman of this Society in 1897, I think it was, when a special committee was appointed by the Committee of Management to investigate not exactly this question, but the whole question of net books, and to investigate it by the invitation of the Publishers' Association and in conjunction with the booksellers. Sir Walter Besant was appointed chairman of that committee. I well remember that we sat day after day taking a great deal of evidence, and the report, which was drawn up, I believe, by Sir Walter Besant himself, strongly expressed an opinion which certainly bears upon the question now at issue. I would ask Members of the Society who take an interest in the matter to look up that report and to see whether the action of the Committee of the present day is not practically out of harmony altogether with the report of the old committee of 1897. I consider that the Committee is, and always has been and ought to be, a very independent body indeed. We shall no doubt hear suggestions for a change in the constitution of the Society, and for bringing the Committee more in harmony with the Society, and making it representative, and so forth—changes which, to my thinking, would be entirely pernicious and utterly ruinous to the usefulness of the Committee; the Committee is not a representative body, it is not intended to be a representative body in the ordinary sense, it is an independent body, and for that very reason when the Committee expresses an opinion upon such a subject as this, which it has expressed so strongly, to my thinking it is not speaking in the name of the Society, and it has no right whatever to commit the Society or make it appear that their opinion is the opinion of the Society. The opinion is the opinion purely and simply of the majority of the members of the Committee, and the mistake the public makes, and that has been made very largely on this occasion, is in thinking that the opinion expressed by the Committee is the opinion of the Society. It is perfectly possible that the opinion of the Society on the whole as to a general policy of this sort may be entirely at variance with the opinion of the Committee. We do not know what the opinion of the Society is; it may be, as I have already said, entirely at variance with that of the Committee, but that has nothing whatever to do with the question; the Committee has a right to its own opinion just the same as any other ten or twelve members of this Society have a right to their opinion; the opinion it forms is not the opinion of the Society and does not carry the weight of the Society at its back. I maintain that the action to be taken in a society of this kind was the action taken by the committee in 1897 when the net book question came up: that is, to call into existence a special committee to investigate the question, a truly representative committee of the Society so that it might speak in the name of the Society, which the Committee cannot do. Our Committee occupies in relation to every member of this Society very much the position that a solicitor occupies in relation to his client: it has to deal with our private business affairs. I, for one, should by no means be prepared to put my private business affairs into the hands of a committee elected by, say, any system of ballot by the people in this room or the members of the Society as a whole. The Committee is for a totally different purpose; it is to manage and look after the business interests of authors, members of the Society. When the Committee draw out of that character and take up broad questions of policy and express broad opinions upon them, it is expressing nothing but its own opinion; it is not expressing the opinion of the Society and does not carry the weight of the Society. I think that fact ought to be generally known and understood, and the opinion of the Committee ought not to be saddled on to the Society as a whole without any process of ascertaining the Society's opinion being gone through. Some foolish articles have been written; one in *The Times* this morning has not been at all too scathingly treated by Mr. Anthony Hope Hawkins. That foolish article will, no doubt, do an incalculable amount of harm to *The Times* side. Nothing more ignorant could possibly have been written. We all know perfectly well, and everybody might have known by the tone of the Society, that it was not purchasable. Neither the Council nor the Committee nor the Society as a whole could possibly have been, by any stretch of misconstruction, charged with obvious venality. Nor does that affect the question at issue. I support this resolution not out of any feeling of hostility to the Committee, which I consider to be one of the best committees we have ever had. It has done the business of the Society well, and better probably than any committee there has been before. They are entirely deserving of our support in all respects in relation to the business dealings of the Society, and in all the proper work of the Society; but when they express an opinion upon this particular controversy I can only say they do not express my opinion, and I believe there are plenty of other Members of the Society whose opinion they do not express. With that I am content; I do not desire that the Committee should express my opinion; I think they are free to have an opinion of their own,

Digitized by Google

The Authors' Club.

GENERAL COMMITTEE.

Directors.

SIR ARTHUR CONAN DOYLE (*Chairman*).
SIR EDWARD BRABROOK, C.B.
MR. A. HOPE HAWKINS. MR. H. R. TEDDER. MR. PERCY WHITE.

Mr. A. W. A'BECKETT.
Mr. J. M. BARRIE.
Sir HENRY BERGNE, K.C.B., K.C.M.G.
Mr. POULTNEY BIGELOW.
Mr. HALL CAINE.
Mr. W. L. COURTNEY.
Mr. S. R. CROCKETT.
Mr. C. B. FRY.
Major ARTHUR GRIFFITHS.
Mr. H. RIDER HAGGARD.
Major General SIR IAN HAMILTON, K.C.B., D.S.O.
Mr. C. J. CUTCLIFFE HYNE.
Mr. JEROME K. JEROME.
Mr. H. A. JONES.
MR. PETER KEARY.
Admiral SIR WILLIAM KENNEDY, K.C.B.
The Ven. THE ARCHDEACON OF LONDON.
The Rt. Hon. The LORD MONKSWELL.
Mr. BARRY PAIN.
SIR GILBERT PARKER, M.P.
Mr. MAX PEMBERTON.
Mr. A. W. PINERO.
Mr. MORLEY ROBERTS.
Sir J. RENNELL RODD, K.C.M.G.
Mr. WILLIAM SENIOR.
The Rev. Prof. SKEAT.
Mr. DOUGLAS SLADEN.
Mr. MOY THOMAS.

THE HOUSE COMMITTEE.

Mr. CARLTON DAWE.
Mr. A. F. DAVIDSON.
Mr. FRANCIS GRIBBLE.
Mr. H. N. HUTCHINSON.
Mr. J. M. LELY.
Mr. ROBERT MACHRAY.
Mr. CATO WORSFOLD (*Hon. Solr.*)
Mr. E. A. MORTON.
Mr. ALGERNON ROSE.
Mr. E. H. LACON-WATSON.

DOUGLAS SLADEN, *Hon. Sec.*
G. B. BURGIN, *Secretary.*

4, WHITEHALL COURT,
LONDON, S.W.

The Authors' Club is established for the association of authors in every branch of literature, including the writers and editors of books, newspapers and magazines, publishers, dramatists, journalists, and contributors to leading periodicals, or to the transactions of learned and scientific societies, writers in collective publications, and persons who take a general interest in literature as a profession. "Black and White" artists are also eligible.

The Entrance Fee is £4 4s., *i.e.*, a £5 share is allotted to each member, of which the sum of £4 4s. is called up; subscription for town members, £5 5s.; suburban members, £3 3s.; country members, £2 2s.; supernumerary members (absent from U.K. for 12 months), £1 1s.; life membership on payment of £50. The Club was formed into a Limited Liability Company in order to avoid the possibility of members becoming personally liable to any unknown pecuniary obligations. All members have the privilege of taking ladies into the Public Rooms and Restaurant of Whitehall Court for Afternoon Tea and other meals. Members can obtain beds at reasonable rates in the same building.

There are, on the average, two dinners a month during the season, one the ordinary House Dinner, the other with some distinguished guest. Usually, the guest refers to some topic of public interest, and there are informal recitations, songs, &c. Country members are always particularly welcome at these gatherings, and many of them make the Club their head-quarters while in town. One of the great features of the Club is its varied membership of representative men. It has been especially active in welcoming the younger members of the literary fraternity, and is rapidly increasing in numbers and influence.

All applications for membership should be made to the Secretary, 4, Whitehall Court, London, S.W.

Digitized by Google

Digitized by Google

as the Society is free to have an opinion of its own; their opinion is not my opinion, and I do not want to be saddled with it.

Professor RAY LANKESTER expressed himself as shocked at the action of the Committee in entering into the controversy between *The Times* and publishers without any consultation either with the Council or with the general body of the Society. They might put aside all questions as to the merits of the controversy. What was objectionable was that the committee of a society elected to carry on the special business of the society should write and express an opinion about a matter of controversy which by no means was a matter which could be settled off-hand one way or the other, and that they should write as the Committee had done, expressing their opinion, and apparently by the nature of their communication, no doubt, not with the intention of any misleading, but really misleading the reader to suppose that they represented the opinion of the Society, that they are acting for the Society in addressing *The Times*.

Mr. ANTHONY HOPE HAWKINS: There was no intention to mislead.

Professor RAY LANKESTER: I say it was unintentional.

Mr. ANTHONY HOPE HAWKINS: The resolution says: "This Committee is of opinion."

The CHAIRMAN: From what passage do you draw that deduction?

Professor RAY LANKESTER: Merely from the fact that the Committee of the Society write to *The Times* and take part in the discussion. In other societies with which one is connected, the council or committee would never take part in a controversy of this description, or, in fact, of any description, except at the request of the society, or in accordance with some regulation or some bye-law of the society which compels them to do so. I noticed a term which I did not like at all in my friend Mr. Hawkins' speech, in which he spoke of appealing to the members of the Society or to the Society as to a court; he said that the Committee having formed an opinion, they did not propose to submit it to another court.

Mr. ANTHONY HOPE HAWKINS: It was a metaphor.

Professor RAY LANKESTER: Then the metaphor is a most unhappy one. There is no relation of that kind between the Committee of the Society and its members; the Committee is not to do a thing and be judged; surely it is to carry out what it considers to be the wishes of the Society on the one hand, or to act in its admitted and obvious interests on the other. The Committee of the Society acted, I venture to say, indiscreetly in communicating the letter to *The Times* of the nature of that which we all read some months ago. I think that a suitable way and a proper way of expressing, not an opinion upon the subject of the controversy, but our disapproval of the action of the Committee in appealing to the public on the subject, is to disapprove of this passage in the Report, and that in fact that passage which deals with it should be omitted from the Report. (Hear, hear.) At the same time I should like to join Sir Martin Conway in saying that I have the deepest respect and regard for the members of the Committee, and I should not like them to take this as too serious a point of disagreement with them. There was a great deal of ill-feeling and excitement about, and perhaps they did not altogether consider coolly what was the best line to take. This, I think, everybody, or at least a great many people concerned, would have agreed, would have been to make a communication to the members of the Society rather than to the public.

Mr. BERNARD SHAW: Sir Henry Bergne, Ladies and Gentlemen,—Mr. Zangwill has reproached me, and I do not blame him for reproaching me, with playing the anarchist by rushing into the controversy with *The Times* with my own individual opinion after I had spoken so strongly last year of the necessity of authors working together. I think I may say in that matter that my colleagues on the Committee forced my hand. Until that letter appeared in *The Times* from the Secretary not a single word had fallen from me from which anybody could infer what my opinion was on this controversy. I most scrupulously and loyally kept it to myself. I did more. I pledged myself if that letter was not sent to *The Times* I would not write to *The Times* either. My colleagues came to the conclusion, which they were perfectly entitled to come to, that it was better on the whole that the matter should be ventilated: they sent the letter; and I sent my letter. I do not think, under the circumstances, any one can blame us.

Mr. ZANGWILL: Why was it not given as a minority report?

Mr. BERNARD SHAW: That letter having gone on behalf of the Committee, and my letter having been signed by my own name, I imagined that the intellect of the British nation would have been equal to the task of inferring that my report was that of a minority of one."

Mr. ZANGWILL: You rely too much upon the intellect of the British nation.

Mr. BERNARD SHAW: I am prepared to go to that length. I want to come to another point. My friend Mr. Hawkins said that *The Times*, by its article this morning, practically accuses the Committee of theft. Well, who began that? It was just exactly this sort of thing which made me so very much opposed to the letter being

Digitized by Google

sent to *The Times;* this attempt on the part of all the parties to the controversy, instead of sticking to the economic points involved, and sticking to them as a matter of business, to take up a tone of moral indignation, and claim that their side was the side of Literature and the other the side of sordid Commerce. Let me quote one passage from our letter to *The Times*, just following a paragraph on the publishers' interest in literature. You will find it on page 8 of the Report. "*The Times* Book Club cares for none of these things. In the nature of the case it can in its heart care for none of them, any more than it can care for the dignity of literature." What right have you to say that of *The Times* Book Club?

Mr. ANTHONY HOPE HAWKINS: The next part explains that.

Mr. BERNARD SHAW: Very well, then, I will read it: "In order to fulfil obligations undertaken for an entirely foreign purpose, and an entirely non-literary end—namely, the increase in the gains of *The Times* newspaper." I do not know that *The Times* newspaper has ever made any pretence that it, any more than the publishers, is not seeking commercial profit: there has been no pretence about it. As authors, what are we here for except to make the greatest gain we can from our efforts?

Mr. ZANGWILL: Shame! You have no right to say that. We are not here to make gain. (Applause.)

Mr. BERNARD SHAW: I want Mr. Zangwill to reflect, before he interrupts in that way. I said that the Authors' Society exists in order to secure the gain and business ends of authorship. We, associated as an Authors' Society, have nothing to do with the higher aims of literature beyond what we have in common with *The Times* and the publishers, and the whole human race. Our special object here is to look after the business interests of authors. (Hear, hear.) The business of the publishers is to make as much money as they can in the easiest way to themselves; that is also the business of *The Times* newspaper; and it is also our business in our business capacity. We all have other objects: there is no person in this room who would deliberately produce a lower class of literature than his best for the sake of making more money; but having produced the best class of literature he can, it is his business to make as much money by doing so as he can, and it is our business here to secure that. (Hear, hear.) The line that I have taken in this matter is not in the interests of the publishers, and not in the interests of *The Times* newspaper, but in the interests of the authors; and I want now to fix your attention on certain points on which the interests of the publishers never can be the same as the interests of the authors. If you have to sell a book or any other article, it is a mistake to assume, as so many people do, that there is only one price which is the most profitable price. As a matter of fact, there may be fifty prices which will yield you the same profit. You may sell one copy of a book at a very high price, or you may make the same profit by selling a great many copies of the book at a very low price.

Mr. MORLEY ROBERTS: Mr. Chairman, is this in order? We are not discussing economic problems and the question of the price of books. Surely Mr. Shaw is out of order?

The CHAIRMAN: It is very difficult to confine the subject to any particular limits, because the whole subject is so much bound up in authors' rights and privileges. I do not quite feel justified in calling Mr. Shaw to order at present.

Mr. BERNARD SHAW, continuing, said that if gentlemen speaking in public and writing to the newspapers persisted in ignoring the economic points at issue, in introducing irrelevant moral issues, and in assuming bad motives on the part of others, he had no other resource than to try and show that there were particular points on which the interests of authors were not identical with those of the publishers, and possibly not identical with those of *The Times*—that authors had a special and separate interest. What he had worked for was to prevent the Committee's Report being a mere echo of what the publishers were saying, or what the booksellers were saying, or what all the people who had lost their senses were saying at that time in all directions. He wished the Committee to make a special pronouncement dealing with the case from the point of view of the authors, and exposing the way in which the publishers were openly and grossly disregarding the interests of the authors. He spoke as an author, and as a peculiar sort of author in that he had not the high-minded objection, which so many authors present seemed to have, to having his books sold. There was the fact that publishers who had undertaken the publication of books had been refusing large orders from a very large customer, without consulting the authors. In these circumstances he disapproved of the Committee's letter, and he considered that that general meeting afforded an opportunity for the Society to express its views on the subject. He entirely disagreed with the notion which had been expressed that the present constitution of the Society was unsatisfactory. It was not so. In spite of the fact that the government of the Society was technically in the hands of the shareholders, the Committee could not resist an expression of opinion at any time by the members. Whatever the policy of the Committee had been with regard to *The Times* controversy, he could assure the meeting that on all other points they might depend on

Digitized by Google

the Committee absolutely. They were dealing with disputes between publishers and authors at every Committee meeting; and he felt bound to say that he could not believe there was any period of the Society's history in which every case was taken more thoroughly from the point of view of the author, and upon which there was a more resolute opposition to anything which was against the author's interests. The notion that the Committee acted as they did because they were prompted by the publishers was a delusion: in fact, that was what he complained of; they really agreed with the publishers: it was their absolute conviction at the particular moment that it occurred, he was sorry to say. With the exception of himself and one or two others who were in the somewhat peculiar position of having a very wide experience of public business and economic questions, everybody went stark mad on the question of *The Times* Book Club and the whole controversy. He preferred to regard the action of the Committee as the effect of temporary madness, which he hoped would have no further consequences. On all other points the Society might have complete and thorough confidence in their Committee. Mr. Shaw concluded his speech by saying: "I should really like those who do take the point of view that *The Times* Book Club is making for the interests of authorship in the long run—those who desire a larger circulation, and who want to see this practice of selling the smallest number of books that will bring a given profit replaced by the practice of selling the largest number of books that will bring that profit (which, although it gives more trouble to the publishers, means greater reputation to us)—those who feel the force of that point and feel it monstrous that many of the publishers, with utter disregard of our interests, have been refusing large orders for books, thus killing one or two ephemeral books whose whole lifetime did not outlast this controversy—to vote for the resolution of Mr. Sidney Lee, and so show that in the Authors' Society there is some strong business sense."

Mr. Douglas Freshfield: Mr. Chairman and Gentlemen,—As an ex-Chairman of the Society, I wish to make a few remarks. I want first to say this, that, as far as possible in this debate, I should like to separate the old *Times* newspaper, of which we are all proud, which has always been the newspaper of educated men, to which we have turned with relief from the horrors of the halfpenny Press, from the manager of *The Times* Book Club's recent contributions to its columns. He has introduced a new style of writing and a new style of manners. What I want to point out is this: that the point on which your Committee expressed a definite opinion was what *The Times* reminds us every morning is the only point at issue: "whether the Book Club shall or shall not be allowed to sell net books second-hand before they are six months old." *The Times* asserts that it does no harm to the author by this practice. We, after careful consideration, came to the conclusion that this statement must be challenged. We are convinced—I have been convinced by personal experience of my own—that when a book is offered, not privately to members of a Club, but largely advertised to the general public, for one-half or one-third of its published price within a few weeks of its publication, the sale of all the remaining stock, either in the booksellers' or the publishers' hands, is most injuriously affected. I do not see how this is to be denied. *The Times* Manager says: "If I buy a thousand copies of your book, what does it matter to you what I do with them?" I reply: "If I have 3,000 or 4,000 more to sell, and you sell your copies off at a nominal price, you have made my remaining stock valueless." That is a practical point which interests all authors, and it comes exactly within the sort of question which your Executive Committee are appointed to decide.

Professor Ray Lankester: No.

Mr. Douglas Freshfield: I think, therefore, your Committee acted entirely within their powers, and acted judiciously in a question on which, in the immediate interest of authors, it was desirable that an opinion should be given. To say that members of the Committee did not informally take steps to do all in their power to conciliate by addressing themselves to both sides would be untrue. They did, but *The Times* Manager was unapproachable.

Mr. Comyns Carr: I hope the meeting will not be persuaded to pass this resolution. However it is disguised, if it is passed, it will be accepted as a vote of approval of *The Times* newspaper. (No, no.) You will not be able to get out of it. It is absolutely a fact. I am certain that outside this room the passing of this amendment of censure on your Committee will be accepted as a tribute to *The Times* newspaper, and, if it is going to be so accepted, I think that the debate ought to be carried a good deal further than it has been to-day. We have a good many statements as to what was the issue between *The Times* and the publishers, but *The Times* itself has again and again repeated that issue, namely, that the disagreement between itself and the publishers is as to *The Times* being allowed to sell as second-hand, new books whensoever it pleases. All this talk, correspondence or articles concerning the published price of books has nothing whatever to do with, and never has had anything to do with, it. If *The Times* and Mr. Bernard Shaw were both right that books ought to be published much cheaper, the question at issue between *The Times* and the publishers

Digitized by Google

would remain then exactly as it remains to-day. If 6*s.* novels were published at 2*s.* 6*d.*, *The Times*, under the present contention, would still arrogate to itself the power to sell those 2*s.* 6*d.* novels whenever it pleased at second-hand, knock-down prices. It appears to me that whether the Committee went beyond its powers, or whether, within its powers, went beyond its discretion, we, as the Society of Authors, ought to be deeply grateful to it. (Hear, hear.) It is so very rarely that a committee does anything at all, that I confess for my part I was astounded at its attempt to represent the general feeling of writers in this country on that controversy at all. I do not think it can be disguised for a moment—and it was not disguised in the speeches of Mr. Sidney Lee, Sir Alfred Lyall, or Sir Martin Conway—that all of them are speaking not against the propriety of the action of the Committee but against the opinion expressed through the Committee. That is the question, and you cannot disguise it, and it is the fact that if this amendment of censure on the Committee is accepted, it will be held that the body of the Society of Authors believes that *The Times* is right, and that the publishers who have stood up for the rights of authors as much as their own in this particular instance are wrong. (No, no.) We are here to fight publishers, and we have fought them for years; but I say in this particular instance we are concerned with the interests of the authors as much as the interests of the publishers, and I do not, for one, believe that the general body of authors would willingly see this vote of censure passed on your Committee, meaning as it does, and plainly meaning as it does, through the speeches of those who have supported it, that they approve of the action of *The Times* newspaper.

Mr. Jerome K. Jerome: Would it be in order, Mr. Chairman, to make a practical suggestion? We have heard a good many gentlemen speak at this meeting who have evidently come here holding briefs for *The Times*, and we quite know the use *The Times* will make to-morrow morning of the dissensions that have been advertised here: they will be exaggerated, and it will go forth that the majority of the meeting was enamoured of the idea of *The Times* coming to support literature, and taking the poor author under his wing and making a pet of him hereafter. It is a very difficult thing to get authors to attend to their own business; but would it not be possible to get a resolution put to this meeting now, by which the majority would have a chance of expressing their opinion on this question of *The Times*, apart from anything else? We do not want to waste time in discussing a question which has been thrashed out.

The Chairman: I am afraid that would not be a possible way of dealing with the matter. We have given leave to Mr. Sidney Lee to move his resolution, and his resolution at present is that this meeting disapproves of that portion of the Report which refers to *The Times* Book Club. I do not think we can possibly take any other business, of which notice has not been given, or for which leave has not been obtained.

Mr. Bentwich: Cannot you accept an amendment to that, or a continuation of it?

The Chairman: I suppose that would be possible.

Mr. Bentwich: It is with that view I rise for the purpose of suggesting that we might accept the challenge of Mr. Hawkins by moving this amendment, in order that there may be an opportunity of dealing with the matter apart from all prejudice against *The Times* or censure of the Committee. The amendment which I submit is, "That this portion of the Report be referred to the Council to consider and report upon to a special meeting of the Society. It seems to me that if we were now to pass a resolution upon the matter, it would involve a vote of censure on the Committee; and none of us wish for that, but, on the other hand, we want to have a free hand.

The Chairman: We must confine ourselves to the motion for which leave has been given to Mr. Lee. Any motion to refer the matter to the Council would be out of order, on account of there having been no notice of it.

Mr. Bentwich: I accept that ruling, but I understood that Mr. Hawkins invited such a motion.

Mr. Israel Zangwill: If this motion is going to be twisted into a vote in favour of *The Times*, I will withdraw my vote in favour of it.

Mr. Morley Roberts: Why should not we now take this amendment to the resolution of Mr. Lee, and move a further resolution that we approve of the action of the Committee? There have been a lot of things said here all round the question, and I should like to point out that it has always been held all through *The Times* discussion in every article and every passage almost of the newspapers that, although we have had our quarrels with the publishers, the publishers have been, and are, our partners, and we are entitled to consult them in a question which concerns both of us. Therefore the accusation of *The Times* that we are, so to speak, at the beck and call of the publishers, is absurd. We are both associated, we are entitled to come together and take counsel together. I should like to say one thing with regard to Mr. Shaw with his knowledge of economics; he thinks that books would sell if they were sold cheaper. Gentlemen, books will not sell in this country even when they are cheap. (A Voice: Question.) The British public, as you know—and you are all of you members of some society for getting books—will pay 2*d.* for a book, and no more.

Digitized by Google

A MEMBER: Mr. Chairman, is this in order?

Mr. MORLEY ROBERTS: Yes, it is in order. Three thousand, five thousand, or ten thousand people in this country do buy books, but the rest of them pay 1*d.* or 2*d.* for a book, and get it from one of the various lending societies.

Mrs. F. A. STEELE: Might I as a woman say one word? Might I ask you what we are discussing? I was led to understand when I came here that we were to move a resolution of want of confidence in the Committee for their having published this letter in *The Times*. It seems to me we have wandered very far from the point. I see no reason at all why Mr. Sidney Lee's resolution should be construed to mean anything more than what he says it means, which is simply that we disapprove of the action of the Committee in sending that letter to *The Times*, and therefore we wish it deleted from the Report. There is one other thing I should like to know as a woman, a mere piece of information: How is the Committee appointed; how is the Council appointed; are they self-generating; do they carry on an apostolic succession?

The CHAIRMAN: I am afraid I must say that these questions are not germane to the matter in hand. The meeting has already occupied a considerable time in discussing this question, and whenever they will allow me I will put the question.

Mr. BENTWICH: Do you rule me out of order if I make a formal proposition now that this matter be referred back to the Council for consideration and report? I beg to move that as an amendment to the proposition which has been put forward by Mr. Sidney Lee.

The CHAIRMAN: I am afraid that is out of order, because no notice has been given of it.

Mr. BENTWICH: We had no notice of the resolution either. If you will not allow it to be discussed, I must submit; but I beg formally to move it.

The CHAIRMAN: I must rule it out of order; it is not arising out of this particular resolution, and we must come to a decision.

Mr. BRAM STOKER: It has been taken so much for granted by *The Times* and by certain authors that the publishers and the authors who deal with them are in disagreement, that I think it is right that some of us should say that this is absolutely untrue. I myself had the honour of having first had a book published under the Award, and I took willingly and consciously the entire risk of it. I suffered from it; everyone does, of course; but I think it should be understood by all the persons in this room that some of us who have been bearing the brunt of the battle are absolutely at one with the publishers in the matter.

The CHAIRMAN: I will ask the meeting now to allow me to put the resolution. Before I do so, I should like to say two or three very brief words. This motion has been introduced under a guise of being a sort of Pickwickian resolution; the Committee is a most excellent committee, but yet we wish to blame it; but really, gentlemen, that is not the point at issue. The point at issue is whether this meeting is going to express approval of *The Times*. (No, no.)

Mr. ST. JOHN HANKIN: I rise to a point of order. Surely it is only fair that Mr. Lee's motion should be taken as meaning exactly what it says.

The CHAIRMAN: I am putting what I conceive myself will be the practical result which will follow from it. If Mr. Lee's motion is carried, it will be a motion disapproving what the Committee have recommended in their Report. (No.) That must carry with it approval of *The Times*.

A MEMBER: It is what they have done.

The CHAIRMAN: Their report is not the argument, but the fact. What has been done, has been done, and it is recorded in that Report. If Mr. Lee's motion is carried, I think the inevitable effect of it will be to say that the Committee have not been justified in their action, and the result of that no doubt will be that the general public will believe that *The Times* have triumphed. (Hear, hear.)

Mr. ST. JOHN HANKIN: I do not see why because the Committee have got us into one scrape, we should get ourselves into another.

The CHAIRMAN: I do not want to argue the matter; it is not for a chairman to put forward arguments. (Hear, hear.) Enough has been advanced already, and I will merely beg you to remember that the vote you are going to give is not an academic vote, but is one of some particular importance. I will now read Mr. Lee's motion, and then put it to the vote: "This meeting disapproves of that portion of the Report that refers to *The Times* Book Club."

Upon a show of hands it was found difficult to count the numbers voting, and eventually those in favour of the resolution went to the side of the room on the left of the Chairman, and those against, to the other.

The CHAIRMAN: I make those in favour of the resolution at the most 36, whilst those against it number at least 50. There can be no doubt whatever that the motion is lost.

Mr. BERNARD SHAW suggested that it was of great importance to know the exact numbers, because all the members of the Society were not present; and in a discussion which followed a Member asked whether a poll of the Society could be taken. To this the Chairman replied in the negative, reading Article 32: "Every question to

Digitized by Google

be decided by any general meeting, unless resolved on without a dissentient, shall be decided by a simple majority of the subscribing Members personally present thereat by a show of hands, and a declaration by the chairman that a resolution is carried ; and an entry to that effect in the minutes of the proceedings of the meeting shall be sufficient evidence of the fact so declared, without proof of the number or proportion of the votes given for or against the resolution."

Mr. BERNARD SHAW asked that it should be on the minutes that he challenged the figures as given by the Chairman.

Mr. SIDNEY LEE : I second that.

Mr. RIDER HAGGARD : Is it not rather a serious matter, challenging the figures that are given from the chair ?

Mr. BERNARD SHAW : I can ask for tellers.

Mr. RIDER HAGGARD : You may do anything, but is it right to do it ?

Mr. COMYNS CARR : The Chairman's decision is final.

Mr. SIDNEY LEE : Neither side has been properly counted.

Mr. RIDER HAGGARD : The Chairman has decided that the figures are so-and-so, and they should be accepted.

To this Sir Henry Bergne made no reply, and the meeting proceeded to the re-election—which was carried unanimously—of Mr. H. Spielmann to the Pension Fund Committee.

The meeting then considered the additional agenda proposed by Mr. W. M. THORBURN, who moved as his first resolution : "That the Committee be requested to consider the publication of a new edition of the 'Cost of Production.'"

The CHAIRMAN stated that the Committee were willing to consider the publication, so that it was not necessary to take a division on that matter.

Mr. W. M. THORBURN next moved : "That the Committee be requested to print a complete list of Members corrected up to the 31st of December last."

Mr. A BECKETT seconded the proposal.

The CHAIRMAN intimated that there was no objection to this, subject to the fact that the list must always be incomplete ; a revision of the list would be possible.

Mr. W. M. THORBURN then moved : "That a committee be appointed to consider the question of establishing a publishing business (on commission) in connection with the Society, and to report to a special meeting in October."

After he had addressed some observations to the meeting on the question of the legality or illegality of such an undertaking on the part of the Society under its existing constitution, a brief discussion arose upon this, which was concluded by the Chairman reading the following opinion from the Society's solicitor, who had been consulted by the Committee :—"I have looked through the Memorandum of Association of the Society, and can see no power for the Society to embark in any kind of publishing business for authors. I consider it would be *ultra vires* and illegal for them to do so." I hope I have not gone beyond my province in interrupting you for one moment to tell you that.

Further discussion made it clear that Mr. Thorburn desired that the Society should itself embark upon the business of publishing, and that a Member who had intended to support his motion was of opinion that the Society should not initiate, but should lend its countenance and support to, such a business as was suggested by Mr. Thorburn.

Mr. THORBURN was addressing those who remained present upon the subject of his resolution, when Mr. COMYNS CARR rose to order, and inquired whether, if this matter was to be considered by a committee, it should be discussed at the general meeting.

To this the CHAIRMAN replied : I should like to say that the Committee of Management, who have considered this matter, do not think it is one on which a special committee should be appointed. They believe it would be going outside the legal powers the Society possesses, besides leading to many other incidental difficulties and dangers which will occur to many people.

In the course of a further discussion, in which Mr. COMYNS CARR and Mr. ANTHONY HOPE HAWKINS joined, Mr. DOUGLAS FRESHFIELD pointed out that the appointment of a committee was desired in order that it should consider a matter which the Society's solicitor had told them was *ultra vires* and illegal. The Society would put itself in an absurd position if it were to pass such a resolution.

In the course of the debate which followed, Mr. A. S. ROSE said : May I say one word ? There is a society almost parallel to this, but somewhat larger : the Society of Musicians ; they run on very similar lines to this ; it is a professional society, not a trading community, and a number of their members were desirous of trading in the same way as is suggested now ; and no doubt if it were possible to publish books it would be a very great service to a very large number who have not arrived, or who would prefer to publish on commission themselves. That same idea was brought forward in the other society, and there was a very strong feeling that they ought to become publishers themselves. They took legal opinion, and found they could not proceed any further because it was against their constitution entirely, so that I feel it is parallel in this Society. I think if you get high legal opinion you will find it is not possible to do it.

The CHAIRMAN : If Mr. Thorburn presses it I will put the question to the vote. Do you press it ?

Digitized by Google

Mr. THORBURN intimated that he desired the opinion of the meeting to be taken, and after the discussion of other courses which might be adopted, the Chairman asked whether anyone seconded Mr. Thorburn's resolution, to which there was no response, and the motion accordingly failed.

A vote of thanks to the Chairman was then proposed by Mr. RIDER HAGGARD, and on being seconded by Mr. BRAM STOKER, was carried by acclamation, Sir HENRY BERGNE saying in reply: Gentlemen, I thank you very much for your kind words of confidence. I can only say that on resigning my position after two years' service I do so with great regret. I should have been still more pleased if this little breeze had not arisen when the ship was coming into port.

Mr. Sidney Lee requests that the following letter addressed by him to *The Times* at the close of the meeting, which was published on March 22nd, should accompany the foregoing report :—

"I think myself justified in pointing out that, while it is clear that the larger number of those present yesterday at the general meeting of the Authors' Society voted against my resolution, which was consequently lost, the Committee of Management made no arrangement whereby the precise numbers of those voting for and against the motion could be ascertained. The Articles of Association provide that all questions shall be voted on at annual meetings by show of hands only—a method extremely difficult for a chairman to apply to a rather excited crowd of persons in a small room. It must be as profoundly unsatisfactory to the majority as to the minority to be left in doubt as to the exact dimensions of the former's victory. Not a tithe of the members of the Society was present, and the discussion was so prolonged that many of those in the room at an early stage of the proceedings left before a vote was taken. But even so, it is tantalising to be left in doubt, whether the Committee was supported by 42 against 28, as the chairman first ruled, or by 57 against 36, as he finally declared. To many of us neither of these sets of figures seemed strictly accurate.

"I should like to add that until I reached the meeting I was not aware of your imputation, in your article of this morning, of something like corruption to the shareholders of the Society. The honour of these gentlemen stands in no need of defence, and, however bitter the controversy, no suggestion to the contrary ought, in my opinion, to be made. I am afraid I lost some support as a consequence of the baseless insinuations."

BRADBURY, AGNEW, & CO. LD., PRINTERS, LONDON AND TONBRIDGE.

Digitized by Google

Digitized by Google

WARNINGS TO THE PRODUCERS OF BOOKS.

HERE are a few standing rules to be observed in an agreement. There are four methods of dealing with literary property :—

I. Selling it Outright.

This is sometimes satisfactory, *if a proper price can be obtained.* But the transaction should be managed by a competent agent, or with the advice of the Secretary of the Society.

II. A Profit-Sharing Agreement (a bad form of agreement).

In this case the following rules should be attended to :

(1.) Not to sign any agreement in which the cost of production forms a part without the strictest investigation.

(2.) Not to give the publisher the power of putting the profits into his own pocket by charging for advertisements in his own organs, or by charging exchange advertisements. Therefore keep control of the advertisements.

(3.) Not to allow a special charge for "office expenses," unless the same allowance is made to the author.

(4.) Not to give up American, Colonial, or Continental rights.

(5.) Not to give up serial or translation rights.

(6.) Not to bind yourself for future work to any publisher. As well bind yourself for the future to any one solicitor or doctor !

III. The Royalty System.

This is perhaps, with certain limitations, the best form of agreement. It is above all things necessary to know what the proposed royalty means to both sides. It is now possible for an author to ascertain approximately the truth. From time to time very important figures connected with royalties are published in *The Author.*

IV. A Commission Agreement.

The main points are :—

(1.) Be careful to obtain a fair cost of production.

(2.) Keep control of the advertisements.

(3.) Keep control of the sale price of the book.

General.

All other forms of agreement are combinations of the four above mentioned.

Such combinations are generally disastrous to the author.

Never sign any agreement without competent advice from the Secretary of the Society.

Stamp all agreements with the Inland Revenue stamp.

Avoid agreements by letter if possible.

The main points which the Society has always demanded from the outset are :—

(1.) That both sides shall know what an agreement means.

(2.) The inspection of those account books which belong to the author. We are advised that this is a right, in the nature of a common law right, which cannot be denied or withheld.

(3.) **Always avoid a transfer of copyright.**

WARNINGS TO DRAMATIC AUTHORS.

NEVER sign an agreement without submitting it to the Secretary of the Society of Authors or some competent legal authority.

2. It is well to be extremely careful in negotiating for the production of a play with anyone except an established manager.

3. There are three forms of dramatic contract for **plays in three or more acts :—**

(*a.*) **Sale outright of the performing right.** This is unsatisfactory. An author who enters into such a contract should stipulate in the contract for production of the piece by a certain date and for proper publication of his name on the play-bills.

(*b.*) **Sale of performing right or of a licence to perform on the basis of percentages** on gross receipts. Percentages vary between 5 and 15 per cent. An author should obtain a percentage on the sliding scale of *gross* receipts in preference to the American system. Should obtain a sum in advance of percentages. A fixed date on or before which the play should be performed.

(*c.*) **Sale of performing right or of a licence to perform on the basis of royalties** (*i.e.*, fixed nightly fees). This method should be always avoided except in cases where the fees are likely to be small or difficult to collect. The other safeguards set out under heading (*b.*) apply also in this case.

4. **Plays in one act** are often sold outright, but it is better to obtain a small nightly fee if possible, and a sum paid in advance of such fees in any event. It is extremely important that the amateur rights of one-act plays should be reserved.

5. Authors should remember that performing rights can be limited, and are usually limited, by town, country, and time. This is most important.

6. Authors should not assign performing rights, but should grant a licence to perform. The legal distinction is of great importance.

7. Authors should remember that performing rights in a play are distinct from literary copyright. A manager holding the performing right or licence to perform cannot print the book of the words.

8. Never forget that **United States rights** may be exceedingly valuable. They should never be included in English agreements without the author obtaining a substantial consideration.

9. Agreements for collaboration should be carefully drawn and executed before collaboration is commenced.

10. An author should remember that production of a play is highly speculative : that he runs a very great risk of delay and a breakdown in the fulfilment of his contract. He should therefore guard himself all the more carefully in the beginning.

11. An author must remember that the dramatic market is exceedingly limited, and that for a novice the first object is to obtain adequate publication.

As these warnings must necessarily be incomplete, on account of the wide range of the subject of dramatic contracts, **those authors desirous of further information are referred to the Secretary of the Society.**

WARNINGS TO MUSICAL COMPOSERS.

LITTLE can be added to the warnings given for the assistance of producers of books and dramatic authors. It must, however, be pointed out that, as a rule, the musical publisher demands from the musical composer a transfer of fuller rights and less liberal financial terms than those obtained for literary and dramatic property. The musical composer has very often the two rights to deal with—performing right and copyright. He

Digitized by Google

should be especially careful therefore when entering into an agreement, and should take into particular consideration the warnings stated above.

HOW TO USE THE SOCIETY.

1. EVERY member has a right to ask for and to receive advice upon his agreements, his choice of a publisher, or any dispute arising in the conduct of his business or the administration of his property. The Secretary of the Society is a solicitor, but if there is any special reason the Secretary will refer the case to the Solicitors of the Society. Further, the Committee, if they deem it desirable, will obtain counsel's opinion. All this without any cost to the member.

2. Remember that questions connected with copyright and publishers' agreements do not fall within the experience of ordinary solicitors. Therefore, do not scruple to use the Society.

3. Send to the Office copies of past agreements and past accounts, with a copy of the book represented. The Secretary will always be glad to have any agreements, new or old, for inspection and note. The information thus obtained may prove invaluable.

4. **Before signing any agreement whatever,** send the document to the Society for examination.

5. Remember always that in belonging to the Society you are fighting the battles of other writers, even if you are reaping no benefit to yourself, and that you are advancing the best interests of your calling in promoting the independence of the writer, the dramatist, the composer.

6. The Committee have now arranged for the reception of members' agreements and their preservation in a fireproof safe. The agreements will, of course, be regarded as confidential documents to be read only by the Secretary, who will keep the key of the safe. The Society now offers:—(1) To read and advise upon agreements and to give advice concerning publishers. (2) To stamp agreements in readiness for a possible action upon them. (3) To keep agreements. (4) To enforce payments due according to agreements. **Fuller particulars of the Society's work can be obtained in the Prospectus.**

7. **No contract should be entered into with a literary agent** without the advice of the Secretary of the Society. Members are strongly advised not to accept without careful consideration the contracts with publishers submitted to them by literary agents, and are recommended to submit them for interpretation and explanation to the Secretary of the Society.

8. Many agents neglect to stamp agreements. This must be done within fourteen days of first execution. The Secretary will undertake it on behalf of members.

9. **Some agents endeavour to prevent authors from referring matters to the Secretary of the Society; so do some publishers. Members can make their own deductions and act accordingly.**

10. **The subscription to the Society is £1 1s. per annum, or £10 10s. for life membership.**

TO MUSICAL COMPOSERS.

THE **Society undertakes to stamp copies of music** on behalf of its members for the fee of 6*d.* per 100 or part of 100. The members' stamps are kept in the Society's safe. The musical publishers communicate direct with the Secretary, and the voucher is then forwarded to the members, who are thus saved much unnecessary trouble.

THE READING BRANCH.

MEMBERS will greatly assist the Society in this branch of its work by informing young writers of its existence. Their MSS. can be read and treated as a composition is treated by a coach. The term MSS. includes **not only works of fiction, but poetry and dramatic works,** and when it is possible, under special arrangement, technical and scientific works. The Readers are writers of competence and experience. The fee is one guinea.

NOTICES.

THE Editor of *The Author* begs to remind members of the Society that, although the paper is sent to them free of charge, the cost of producing it would be a very heavy charge on the resources of the Society if a great many members did not forward to the Secretary the modest 5*s.* 6*d.* subscription for the year.

Communications for "The Author" should be addressed to the Offices of the Society, 39, Old Queen Street, Storey's Gate, S.W., and should reach the Editor **not later than the 21st of each month.**

All persons engaged in literary work of any kind, whether members of the Society or not, are invited to communicate to the Editor any points connected with their work which it would be advisable in the general interest to publish.

Communications and letters are invited by the Editor on all subjects connected with literature, but on no other subjects whatever. Every effort will be made to return articles which cannot be accepted.

The Secretary of the Society begs to give notice that all remittances are acknowledged by return of post, and he requests members who do not receive an answer to important communications within two days to write to him without delay. All remittances should be crossed *Union Bank of London, Chancery Lane,* or be sent by registered letter only.

LEGAL AND GENERAL LIFE ASSURANCE SOCIETY.

PENSIONS to commence at any selected age, either with or without Life Assurance, can be obtained from this Society.

Full particulars can be obtained from the City Branch Manager, Legal and General Life Assurance Society, 158, Leadenhall Street, London, E.C.

Digitized by Google

GENERAL NOTES.

We trust we shall not incur the charge of being under the thumb of the Publishers' Association if we heartily commend their new pamphlet of copyright cases edited by that excellent copyright lawyer, Mr. E. J. MacGillivray.

The 1906 issue is before us. Some very important cases were tried during that year, the most important being that of *Macmillan* v. *Dent*. In the summary Mr. E. J. MacGillivray states: "The Court of Appeal has not decided that a man's representatives after his death have no power to stop the publication of his letters by the persons to whom they were written or into whose hands they have subsequently passed. On the contrary, has indicated very clearly that when such publication is offensive they will find a way to stop it."

We pointed out in the columns of *The Author* some time ago that this was the case, but even then it leaves the personal representatives of an author in rather a difficult position. There are many letters, the publication of which might not be offensive from the point of view of the public, but which the personal representatives might not desire to have published.

In these days when everybody's linen, whether clean or dirty, is washed in public, there are still some quiet retiring members of Society who do not care about this laundry work, but prefer that their linen, however clean, should be kept at home. If Mr. MacGillivray's statement is correct, the personal representatives will be unable to enforce these rights.

It is hoped, however, that this point will be considered seriously when the much-desired new Copyright Bill is brought forward.

We have received from the Library of Congress the report of the work for 1905 and 1906. The fees received, books entered, and copyrights secured, increase from year to year, but owing to the efficiency of the organisation, it appears that all matters and material are dealt with quickly and expeditiously. Great praise is due to the Librarian of Congress, Mr. Herbert Putnam, and to the Registrar of Copyrights, Mr. Thorvald Solberg, for the ability they have shown in carrying out the duties of their responsible positions.

Appendix 3 of the report is a statement made by the Librarian of Congress to the committee at the first public hearing of the new Copyright Bill on June 6th, 1906. This is included in the report because the Registrar of Copyright, Mr. Thorvald Solberg, is drafter of the Bill, and the authorities of the library have organised the preliminary meetings. There is one paragraph which we take the liberty of quoting, as we consider it of special importance. It runs as follows:—

"That a common disposition to question a long term for copyrights on the ground that a short term suffices for patents is based on false analogy. Literary or artistic works and useful inventions may equally be the creations of the mind, and they are coupled in the constitution, but only as deserving protection. Their characters and the duration of the protection required by each may be very different. It *is* very different. The monopoly is different, the returns to the creator are different, the interests of the public are different. The monopoly by patent in an invention is a complete monopoly of the *idea;* the monopoly by copyright in a literary or artistic work is a monopoly only of the *particular expression* of the idea. The inventor's exclusive control of his idea may bar innumerable other inventions of importance to the public; the author's or artist's exclusive control of his particular expression bars no one but a mere reproducer. The returns to an inventor are apt to be quick; the returns to an author are apt to be slow—and in a book the slower in proportion to its serious merit. The returns to a successful inventor are large; the returns even to a successful author or artist are but moderate. The idea covered by an invention or discovery may concern the essential welfare, even the lives, of the public, and should be freely available at the earliest moment not unjust to the inventor. *No* particular book or work of art—none at least currently copyrighted—can be said to be *essential* to the welfare or protection of the community. Many a man's pleasure may be enhanced by it, and some men's profit: but no man's essential welfare depends upon it, and no man's life—save perhaps the author's own."

Many people, not given to the process of exact thought, have argued that copyright and patent rights are similar, and that, therefore, they should be subjected to similar legislation. Although they have many features in common, yet the first principles from which the rights start and on which they are based, are entirely different, one from the other. We have quoted the paragraph in order to bring the matter clearly to the mind of those who may be interested in copyright property, and consequently in copyright legislation.

The annual meeting of the Royal Literary Fund was held at Denison House, 219, Vauxhall Bridge Road, S.W., on March 13th, when the formal report was adopted and the date of the dinner fixed. The invested capital appears to be £57,000, producing an income of £1,800 a year, but the committee of the fund still desire further support.

The Royal Literary Fund, since its foundation, has done exceedingly good work in making grants to authors who, for one reason or another, have fallen on bad days.

The Pension Fund of the society was started in order to fill a gap in the scheme of the Royal Literary Fund, which does not provide for the granting of pensions.

When the two funds reach their full strength, the profession of authorship should be well protected and guarded.

Digitized by Google

LORD THRING, K.C.B.

BY the death of Lord Thring all those who own copyright property have lost a good friend and helper. It is just therefore that the columns of *The Author* should give a short record of his copyright work.

His life as a public worker has been fully set forth in the daily papers. He was educated at Shrewsbury School and Cambridge University, and, after a distinguished career, ending as fellow of his college, he passed to the Bar, devoting himself to Parliamentary draftsmanship. His untiring application soon brought him into prominence. But no amount of application would have raised him to the position of one of the finest draftsmen that Parliament has known unless it had been supported by other qualities. Most attentive to detail, he yet could look at his subject from a large point of view and grasp great issues. In many cases, indeed, he was as instrumental in guiding the policy as he was in framing the technicalities. He had an inborn power of gauging what would and what would not suit the temper of Parliament. He was most patient in listening and absorbing everything that was worthy of attention, but he was impatient of a fool. All these and many other high attributes he brought to bear when framing the laws which were placed under his hand.

When, finally, he retired from the position of Parliamentary counsel and was created a peer, he still was anxious, full of a vigorous intellect clear and undimmed by age, to be useful.

How he came connected with copyright law was in this wise. During 1897 Lord Monkswell brought forward in the House of Lords a short amending Bill on behalf of the Society of Authors. After this had been read the first time, a committee consisting of the following Lords, Monkswell, Farrer, Hatherton, Hobhouse, Knutsford, Pirbright, Tennyson, Thring, and Welby, was appointed to call evidence on the different points dealt with.

Alongside of the Bill of the Authors' Society, the Copyright Association and the Publishers' Association were pushing forward a Bill of their own.

This committee heard evidence from all quarters, but the Bill was not carried further. In January, 1899, the committee of the Authors' Society wrote to Lord Monkswell, asking him to bring forward again the Society's amending Bill, and received information in reply that Lord Thring had consented on behalf of the Lords' committee to draft a Bill.

Lord Thring at once threw all his energies into the new labour, made a deep and careful study of the copyright question in all its branches (this is no light matter), and then proceeded to prepare the Bill. He obtained assistance and advice from those bodies and individuals who were interested in the question, digested the evidence, and amended his draft in accordance with his final opinion.

This Bill passed the House of Lords, but was not read in the House of Commons. Nor have the House of Commons, in spite of the pressure brought to bear on individual members, taken up the matter.

This was no doubt a great disappointment to Lord Thring, who had hoped to see this, his draft, carried through to completion. Only last year in a letter he referred to the matter somewhat bitterly. Now the blow has fallen and he will never see the fulfilment of his desire, but there is no doubt that when the copyright question can be pushed further, Lord Thring's draft will form the basis of future legislation.

There is little need to say any more. His personality was striking, with his quick, intelligent eye, his firm, thin mouth, and lines of strong character. Yet to those who knew him, he had the kindest heart, and to those who desired him he was the most steadfast champion. Always the humblest of men with regard to his own great abilities, he was the sincerest of friends. Nothing was further from his throughts then to make a noise, nothing nearer than to do his duty.

UNITED STATES NOTES.

TAKING stock of the most successful American books (all, of course, being novels) of last year, we notice, in the first place, the absence from among the six most popular of any foreign product. In the year 1905 no less than three figured in the lists. Of the authors of these, one only, the hardy perennial, Mrs. Humphry Ward, now approaches a front position on the stalls.

Of the six elect, one only is a woman, Mrs. Wharton, of course, but she is at the top, and, speaking generally, women's books have advanced in popularity. The five others are Booth Tarkington ("Conquest of Canaan"), Meredith Nicholson ("House of a Thousand Candles"), Owen Wister ("Lady Baltimore"), Upton Sinclair (unnecessary to specify), and Winston Churchill ("Coniston"). I am afraid that not more than two of these (three, including "The House of Mirth") have great claim to be called literature; but perhaps the ratio of popularity to merit is not so very discouraging after all.

In the February *Putnam's Monthly* Mr. Henry

Digitized by Google

Holt summed up his views on the commercialisation of literature. His replies to his critics may not satisfy everyone, but they are certainly suggestive, and well worth attention. I fear that the friend who opined that Mr. Holt had depicted the ideal rather than the actual publisher may not be too far from the truth, whatever may be the case as regards his antagonist, Mr. Curtis Brown's relation towards the literary agent. But one is getting upon delicate ground here.

Dr. Harry Thurston Peck was quite justified in pointing with pride to his prophecy as to the collapse of "Simplified Spelling." The change, if it does come, will not be effected in the way its friends recently attempted to bring it about. I was just too late in penning my last Notes to rejoice with my readers in *The Author* over the rescission of the official order.

The Longfellow centenary was duly celebrated on February 27th, at Cambridge. Professor Norton acted as chairman of the representative committee of the Historical Society, which directed the proceedings, besides writing an appreciation of the poet for a collection of autobiographical poems issued by Houghton, Mifflin & Co. President Charles W. Eliot, Colonel T. W. Higginson, and Mr. W. D. Howells were among those who gave addresses, and a chorus from the public schools sang "The Village Blacksmith." An exhibition of rare editions and relics was open during the week at the public library, and a bronze medal, designed by Mr. Bela L. Pratt, was struck to commemorate the event. In New England at least the author of "Hiawatha" and "Evangeline" has lost no ground in public favour.

It has been decided that no one publisher has the exclusive right to use the name of Webster as the title of a dictionary, the original copyright taken out by the Merriam Company having expired in 1889. The new material copyrighted since is, of course, however, protected.

Mark Twain's examination of "Christian Science" is probably the most important book by an American author that has so far appeared in 1907. The work hardly needs commendation to the English literary world, though there may be a few on your side who may need to be warned that it is no mere *jeu d'esprit*, but a serious piece of polemic.

Mrs. Wharton has already published another novel, but it has not yet come in my way. The title, however, is "Madame de Treymes," and the book is said to have for its theme the contrast between the French and American views of domestic relations.

Mr. J. W. Munson's "Reminiscences of a Mosby Guerrilla" will be of interest to students of the Civil War. Grant is said to have complained that it took 17,000 of his men to look after Mosby's 400, who operated near the Blue Ridge Mountains. The guerrilla leader seems to have had absolute power over two counties in Virginia, and to have been the strictest of disciplinarians.

The fourth series of Paul Elmer More's critical studies, which he calls "Shelburne Essays," fully maintain the high level reached by the preceding issues. But it is, perhaps, rather too much to range his work by the side of the late Ferdinand Brunetière's, as has been done recently by an American writer.

Mr. Henry James's impressions of his recent visit, "The American Scene," appeared during February. They have, of course, considerable interest, but one has ceased to regard their author as a native of the Western Continent.

A new novel, by M. E. Wilkins, has also appeared. "By the Light of the Soul" is, I should say, in Mrs. Freeman's best vein; but I may have more to say about it on a future occasion.

Kate Douglas Wiggin will have a book, "New Chronicles of Rebecca," ready early in April.

Mr. Archer B. Hulbert is preparing for Messrs. Putnam a volume in the Historic Rivers series, which should attract readers in many climes: for its subject is "The Niagara River and the Niagara Frontier." The writer is steeped in the history and traditions of the Canadian frontier.

A mistake which must have caused amusement to British readers, if they have come across it, is the confusion by more than one leading American periodical of the identities of Mr. Filson Young and Guy Thorne. I cannot imagine how it could have arisen. One would like to know what the victims thought of it.

The New Theatre of Chicago, an interesting dramatic experiment, has failed apparently from faults of management. During the four months when it was open, a play every fortnight was produced, and though many of the selections were far from happy, there were attractive exceptions, such as "Le Gendre de M. Poirier," Fulda's "Maskerade," and Echegaray's "El Gran Galeoto." A similar experiment, this time under the auspices of the Chicago Woman's Club, is said to be in contemplation.

Dr. Furness has almost finished seeing through the Press the new volume of his "Variorum Shakespeare." The volume is the fifteenth, and the play "Antony and Cleopatra."

Mr. Chatfeild Taylor has received the cross of the Legion of Honour in recognition of the merits of his "Life of Molière."

Perhaps the most prominent name in my obituary list is that of Archibald Clavering Gunter, who died in New York on February 26th. The

Digitized by Google

deceased author was born in England, and his parents did not settle in California till some thirty-five years later. The highly successful story, "Mr. Barnes of New York," was refused by many houses, and ultimately issued by the author himself, who, with the help of his wife, established the Home Publishing Company. More than a million copies are said to have been sold, and the book was translated into numerous languages. "Mr. Potter of Texas" was only less successful, and the author produced some thirty more novels and some fortunate plays. "Mr. Barnes, American," came out a few weeks after his death.

Col. Olcott, the theosophist, who died on the 17th of the same month, wrote a book on sugar cultivation, which went through seven editions. Josiah Flynt Willard, who died at Chicago in January, was a nephew of Miss Frances Willard. "Josiah Flynt" was a professional tramp writer. He wandered over more than one continent, and had been entertained by Ibsen and Tolstoi. He is credited with having coined the term "grafter."

After these notes had been written news came of the death of Thomas Bailey Aldrich, a far more considerable loss to American literature than any of the above. The gap left by him in the thin ranks of verse writers cannot, indeed, be filled by any man living. In prose, if he had several equals, he had but few superiors among his contemporaries.

CHEAP FICTION.

THE novelist has fallen upon evil days, and is beginning to feel acutely conscious of the fact. Never in a very satisfactory condition, the book trade has been for the last half year or so thrown into complete confusion by the quarrel which still drags its weary length along, filling columns of the *Times* which might be given (with more profit to both sides) to the advertiser. The Great Book War bids fair to rival in length other of the great struggles of history — to become a seven years war, possibly even a thirty. When it is over, if that happy event ever comes to pass, where shall we be? The novelist is anxious to know; it means a great deal to him—especially if he is one of those who are still struggling painfully for recognition.

Some months ago, when the Great War was yet in its infancy, a friend of mine made a prophecy which struck me so much that I adopted it as my own child, and introduced it to such of my acquaintance (their name was Legion) who sought to discuss with me the affairs of the *Times* Book Club. "The one solid fact," he said, "that will emerge out of all this trouble is that the public will demand cheaper fiction. They will refuse to look at the six-shilling novel any longer." He added (but in this we disagreed) that they would be quite right too; that the current price of fiction was ridiculously high, and that the half-crown novel would shortly crowd out the other and remain the standard form. I note with interest that my friend's latest book is published at the lower price, but I am still unconvinced. It is possible, of course, that the price may be permanently reduced, that in a year or so we shall see nothing but novels at half-a-crown in the publishers' lists, but if so I am assured that the novelist will suffer, and that English literature (a far more important matter than the individual writer) will suffer also.

I do not say that all our authors will lose by the change. The blow, as is usual, will fall most heavily upon those who are least able to bear it — upon the many who have not yet arrived at prosperity and a large circle of readers, rather than upon the few who can command their own prices. For the great majority of novels, even by authors who have a certain name and reputation, are not bought by the public, and never will be bought by the public, though they be issued at the lowest price you like to name. They may be read by thousands; they are bought by hundreds. The libraries take nine-tenths of all that are sold, or more; the scanty remnant are disposed of to friends of the author or to the very few bookshops still remaining that make a point of stocking new fiction. I honestly believe that the enterprising publisher could reduce the price of these novels to one shilling without sensibly affecting their sale; he would not dispose of more than a hundred additional copies. If the six shilling novel (the four-and-sixpenny novel anywhere except at railway bookstalls) goes, a melancholy band of authors will follow its funeral procession. All those who cannot point to a sale of at least two thousand copies at the old price will find themselves left severely alone, unless they care to guarantee their publishers against possible loss. And the publishers know well enough how small, how miserably small, a proportion of this great army of novelists can truthfully boast of having reached this figure, without calling to their aid Colonial or American editions.

It will be urged by some that all this may be rather a good thing than otherwise, that the profession is hopelessly overcrowded, that an immense number of thoroughly bad novels are published every year, that we could well spare those that would be squeezed out of existence, and that a wholesale and drastic reduction in the quantity of the output would be the best thing possible for literature and, in the long run, for the author. That a considerable

Digitized by Google

number of writers will be squeezed out of existence is, I think, indubitable. No publisher, however enterprising, would care to produce novels at half-a-crown unless he were tolerably certain of finding a market for at least three thousand copies of the English edition. What reason has he to suppose that the public which refuses to buy at four-and-six will buy freely at two-and-six? The circulating library has become a part of our existence; the reader has acquired the settled habit of borrowing his fiction; he probably does not want to load his shelves with novels; he prefers to read, change, and return. And the libraries themselves are not going to buy fiction in greatly increased quantities because it is made cheaper. No! the author who is now able to secure publication and a certain price for his labour will find his wares declined, or his reward so reduced as to make his profession impossible. The big sellers may increase their sales, may even make up their royalties to something above their old figure; the small sellers will gradually drop out of the running and desist from the unequal struggle.

We need not complain of this if we can be sure that the small seller is always the bad writer. The most kindly of us are not anxious to encourage inefficiency or even mediocrity. But the worst is that many of our best writers have only a very moderate sale, while a large proportion of vicious or puerile books sell with an alacrity passing all comprehension. This is the commonplace of criticism, and it is not worth while to dwell upon it at length. The fact remains that, until it consents to be taught, the uneducated public is the worst possible judge of art in any form. With an unerring instinct, some have said, it elects to admire the bad picture, the fatuous song, the ill-written book. To cheapen literature is to throw up the game, to place all the power in the hands of these arbiters of our destiny. It is to give them the right to veto all production save of that which finds a ready sale in the market. Success, in short, must be immediate: we cannot afford to wait until we have slowly and painfully acquired our circle of readers. The publisher will soon tire of losing money. And yet it is precisely these plants of slow growth that are the best worth preservation. Point me out one of the great authors of the past who made an immediate and facile success, and I will match him with two who struggled painfully to fame through years of obscurity or of obloquy. Well! the cheapening of literature will perhaps relieve future historians from the necessity of chronicling these melancholy episodes. Our Thackerays of the future will die mute and inglorious, squeezed out by lack of immediate appreciation on the part of the half-a-crown public.

I have no space in this short article to deal with the matter from other points of view. But it may be worth while to point out in addition that the cheap novel means also, of necessity, cheaper production—inferior print, paper, and binding among other things. Cost of production in the book trade is an elastic matter: you can get good composition, good paper and an attractive binding, and for just about half the price you can get a book of the same size placed upon the market—a book that bears evidence in every page of inefficient and slovenly work. Cheap fiction means the employment of cheap printers; it means also a decrease in the size of the book. Authors, whatever their private opinions may be (and many of them are not too anxious to give more than they are compelled for their money), will soon yield to the publishers' anxiety to reduce his charges for composition, and will make their novels shorter year by year. We have seen already how the standard length of the novel has declined since the suppression of the old "three-decker." If the half-a-crown novel comes to stay, I expect to find the average length shrinking from the eighty or a hundred thousand words of to-day to the size of a novelette—a paltry forty thousand words or so. But I have no room to venture upon new ground.

E. H. Lacon Watson.

CHEMISTRY AND CRITICISM.

From the *Chicago Dial.*

THE classification of human beings as bromides and sulphites, a product of the whimsical invention of Mr. Gelett Burgess, is explained in considerable detail in his suggestive little book, "Are You a Bromide?" For those not yet acquainted with this contribution to anthropology (or psychology), a few words of explanation may be offered. Bromides, who are the majority of mankind, "all think and talk alike," their "minds keep regular office hours," and they "may be depended upon to be trite, banal, and arbitrary." They are known by their use of such "bromidioms" as these: "I don't know much about Art, but I know what I like." "I want to see my own country before I go abroad." "It isn't so much the heat (or the cold) as the humidity in the air." Sulphites, on the other hand, "are agreed upon most of the basic facts of life, and this common understanding makes it possible for them to eliminate the obvious from their conversation." A sulphite is a person who does his own thinking; he is a person who has surprises up his sleeve. He is explosive. "One can never foresee what he will do, except that it will

Digitized by Google

be a direct and spontaneous manifestation of his own personalty." Hamlet and Becky Sharp are typical sulphites; examples of equally typical bromides may be found in Polonius and Amelia Sedley.

Since reading the author's instructive exposition of this new method of classification, our thought has been taking a chemical cast, and we have found a certain satisfaction in dwelling upon other symbolisms of the same general nature, having in view books rather than persons—a distinction without much difference, however, since (to use a common bromidiom) a man's writing is sure to be the reflection of his personality. There is the old fancy of the four elements, for example, now superseded by the fourscore of which we have exact knowledge, with occasional additions to the list. Is not a parallel offered by the structural simplicity of the older literature as compared with the complexity of the modern product? May we not suggest that the old books—the primitive sagas and epics and myths—are compounded of four elements? It does not seem to be forcing the analogy overmuch to discover the element of earth in the hunger-motive, that of air in the love-motive, that of fire in the fighting-motive, and that of water in the nature-motive. On the other hand, modern books are inadequately described in such simple terms. They exhibit the fundamental elements, but also many others, and the variety of their compounds would be bewildering were we not supplied with a critical chemistry for their proper ordering. Take the element of love alone: it is a comparatively simple matter in Homer and the Niebelungenlied and the balladry of the middle ages, but in the modern novel its forms are innumerable. Here is the opportunity for our suggested chemical method of criticism, which triumphantly responds to the exigency. For in the new chemistry of the carbon-compounds we have an exact parallel to the new amorism of our ingenious modern novelists and poets.

Once started upon this flight of chemical analogy, fancy finds abundant material for exercise. Collaborative books, for example, usually illustrate the fundamental fact of chemical combination, the fact that the other elements in such a union lose their distinctive properties, the product being like neither of its constituents. Again, many a writer exhibits the phenomenon of allotropism, having under different conditions modes of expression so diverse as hardly to suggest the same personality. Isomerism is frequently exemplified in literature. We may find two books compounded apparently of the same elements in the same proportions; yet one of them may be an inspired creation of genius, and the other but the dullest of fabrications. The old theory of phlogiston affords another parallel of highly suggestive character. According to that ingenious doctrine, combustion (which modern chemistry knows to be oxidation) meant the loss of phlogiston—an element having negative gravity—whereby the resultant substance was made heavier than the unconsumed original. How many a writer, by a similar loss, has grown ponderous and inert! Wordsworth was evidently dephlogisticated when he wrote the "Ecclesiastical Sonnets," and most sequels to works of genius show that the volatile element has escaped.

The synthesis of organic compounds, which so definitely separates the new chemistry from the old, has its literary analogies. The work of literature, which was once supposed to be a work of creation, springing from the personalty of its maker, now tends more and more to become the product formulated by rule and shaped from materials collected for the purpose. The old injunction of poet to poet, "Look in thy heart, and write," has given place to the modern counsel (not of perfection), "Look in thy scrap-book, and piece together." Thus are produced the countless imitations of old patterns that now clamour for our attention, imitations having a nicety of adjustment calculated to deceive all but the elect few. No "vital principal" is longer needed for the production of song or ballad; the literary laboratory has become independent of that old-fashioned agency, reproducing all the old typical forms in flask or alembic, and supplementing them with countless variations of its own devising.

Just as scientific chemistry has taken the place of romantic alchemy, so has the craftsman method of literary production taken the place of the old free play of creative imagination. And the cherished impossibilities which were the ideals of the alchemist—if we may be permitted a still greater confusion of metaphor than has hitherto been indulged in—are now realised in literature. Is not the modern magazine the exact analogue of that universal solvent which the alchemist sought in vain, and is not the modern novel the very type of his philosopher's stone that should transmute the baser forms of matter into gold? If his ideal of the elixir of life still eludes our modern poets, there are at least many of them who are fully convinced of having made that discovery also; and this cheerful delusion is a very fair substitute for the reality.

As a conclusion to this series of fanciful divagations, we wish to bring forward, by way of supplement to the Bourgeois philosophy of bromides and sulphites, a classification of our own. Ours is a classification of writings rather than of persons,—which does not, however, set it essentially apart from the other, for it is by expression that the bromide and the sulphite are respectively indicated.

Digitized by Google

There is known to chemists a classification of substances into crystalloids and colloids, and the method of straining through a membrane whereby they may be distinguished and separated is called *dial*ysis, which fact seems to justify us in claiming a certain proprietorship in the critical analogue of this physical process. Only the briefest of characterisations is here possible. Crystalloid writing has a distinctive form which it usually assumes if free to make the proper molecular adjustments, and which it always tends to assume. It has angles and facets, is subject to laws of internal strain, and offers marked resistance to external forces. Colloid writing, on the other hand, is essentially amorphous and gluey; its molecules seem to recognise no laws of symmetry, and are ready to shape themselves in accordance with whatever pressure, internal or external, may be exerted upon them. To name a few contrasted pairs of writers is the best way to illustrate our meaning. Tennyson and Browning, Tourguénieff and Tolstoy, Brunetière and Lemaître, Schopenhauer and Schelling, may be suggested as such pairs. Hundreds of others will occur to the reader upon a little reflection. Since the function of this journal, as we take it, is dialytical in the sense here indicated, we have allowed ourselves the above exposition ("Marry, how? Tropically") of an original principle of applied chemistry as related to literary criticism.

MUSIC AGENTS AND BOOK-SIGNING.

Music Agents.

It has been asked if there are no musicians' agents, who do for the composer of music regarding his scores what the literary agent does for books or articles. Fortunately, or unfortunately, there are not. Obviously, when the composer lives at some distance from London, or any other large centre, many matters of this kind might be attended to on his behalf. Possibly he is deprived of a source of income when he is resident in the provinces or colonies which, otherwise, might come to him, if an intermediary were working on his behalf for a small commission. Most composers, under such circumstances, have friends or acquaintances who act in this manner, and if they have been brought up at the Royal Academy of Music, the Royal College, or the Guildhall School, they have little difficulty in finding old fellow students amiable enough to lend a helping hand. If it is not desired to incur any real obligation, there is a feeling that musicians' agents should exist for the placing of scores and making business bargains with publishing firms. It is when the business side of the question is considered, that the reason no such middlemen exist becomes plain. Compared with the publishing of books, there are few music publishers to whom compositions can be submitted, because, in comparison with the enormous public that buys fiction and other printed matter, the community which purchases musical notation is relatively insignificant. Dr. Emil Reich has said jestingly that many folks consider music a nuisance. In the same way, people who are ignorant of the beauties of Sophocles may regard Greek as a useless plague. Yet, until public appreciation of music becomes general, all that agents consider is the fact that even the brain of a modern Beethoven has precious little money in it. Otherwise, if even a living wage were to be made out of such negotiations on behalf of musicians, we may be sure, in these days of enterprise and competition in advertisement writing, composers would be inundated with offers, to act for them in placing their works, from many self-constituted London agents.

If, as rarely happens, considering the thousands of songs, etc., put on the market, a piece achieves great popularity, a threepenny royalty on each copy sold may yield a good harvest for twelve months, or even longer. In spite, however, of the large sums composers are said to receive occasionally, the fact remains that the only departments in the musical profession which pay are teaching, examining, and, in the case of a prima donna or an exceptional virtuoso, appearing in public. Unfortunately, in this country, British music publishers, working on strictly commercial lines, do not cultivate art for art's sake, and their tendency has been to reject the best class of native compositions, which are unlikely to yield an immediate pecuniary profit. In consequence, a great deal of the most scholarly and meritorious British music is, nowadays, brought out by foreign firms, frequently under agreements of which the solicitor of the Incorporated Society of Authors would not approve.

The so-called musical agent confines his attention to organising public performances and getting engagements for artists either at concerts or private At-Homes. As has been frequently shown up in *Truth*, there are a great many unscrupulous middlemen of this kind who arrange recitals for young professionals, stipulating for payments in advance besides a percentage on all tickets sold, so that the non-success of the event does not affect their pockets adversely.

When money is so easily made by duping young artists, it is not likely that any agent would

Digitized by Google

undertake to submit MS. music to publishers and rely on getting back his expenses by sharing threepenny royalties with the composer after one hundred or more copies are sold.

Book-signing.

But there is one good trait in music publishing which it is about time that the Incorporated Society of Authors should endeavour to get taken up by the better class of book publishers. I refer to the custom of signing, initialling, or marking with a facsimile autograph, every copy of a piece of music before it is sold. Nearly every music publisher in this country adheres to the custom. If the composer is businesslike and insists upon stamping each copy, either himself, or seeing that it is done by representatives, he knows, when every fresh batch is ticked, how many pieces have been disposed of since the last stock. Of course, where the composer is simple enough to hand over his stamp to the publisher—as is frequently done, especially by ladies—this fair check on the output does not exist. That reluctance apparently to distrust a partner in a firm, who courteously offers to brand the copies, would be overcome if nervous people made a rule of employing the Incorporated Society of Authors to do the stamping.

Considering how long the author of a book has to wait before a half-yearly statement reaches him, surely, as a matter of business, it would be advantageous if, before an edition of his work were distributed, the title-page of each copy were signed, initialled, or stamped with a fac-simile autograph by him, or his representative in the same way as a piece of music? That would enable him to know for certain how many copies actually have been bound, and when an intimation reaches him to pass a fresh batch, he would have an idea of how the sales are progressing. At present there is an unnecessary period of mental tension after publication before receiving the six months' statement. If the reviews are good, the author is buoyed up with a hope that sales benefit. He has laboured for success, but he is reluctant to worry the publisher with inquiries. His friends all ask how the book is getting on, and he waits—in the dark. Perhaps he sees in a bookshop a copy of his work bearing on the title-page "Second" or "Third" impression; but what number of copies an impression implies is a mystery to him.

Could not this matter be taken in hand and considered seriously by the members of our able sub-committee dealing with copyright?

Where an author—like George Meredith—is exceptionally distinguished, or where he is famous apart from literature—like Lord Roberts—even a fac-simile signature would add to the interest of the book. No publisher, in any case, could allege that signing or stamping each title-page would detract from the sale.

A. R.

WRITERS' YEAR BOOK, 1907.*

THE Preface has been reprinted without alteration. This is to be regretted, because, as we observed last year, it is written in a way calculated to augment unnecessarily the already too numerous army of unemployed scribblers.

Marking Time.—Fifty-eight out of ninety-three pages are devoted to an alphabetical list of journals and magazines. Provincial papers are omitted, although certain of these are useful for the London free-lance to know. The fact that an unattached writer, who comprehends where to place his articles, frequently does better in county and colonial than in London journals, is ignored by those who bring out this guide, and might give the struggler the benefit of their machinery. But unless the writer has travelled, such channels of profit are *terræ incognitæ* to him. Journalists who are members of the Colonial Institute derive more information from the newspaper room there than from self-styled useful year books which omit references to the journalistic requirements of Greater Britain. They confine their attention to what is being fought over at home, so that, as competition increases, it is to be noticed that those who deign to accept outside contributions, offer, in return, less and less remuneration per thousand words. The Union rate of wages per week for the gentleman who follows the profession of road-scavenger thus excels, in liberality, the emolument of many victims of the disease known as *cacoëthes scribendi.* If such sufferers could only realise that the capital of these isles by no means comprises the entire area over which the English free-lance can sow his journalistic seed, the magnetic centripetal force which draws every scribbler's efforts to Fleet Street would be relieved to his advantage by the centrifugal allurements of colonial editors, who in many cases give better prices and deal courteously with manuscripts submitted to them. It is easy to compile from various advertising sources lists of London journals, publishers, printers, binders, agents, and so forth; pad out a brochure by classifying such lists; continue reprinting substantially the same matter year by year without radical change, and be satisfied if, by keeping down the cost of production, a profit

* "Writers and Artists' Year Book, 1907." Directory for writers, artists, and photographers. Second year of re-issue. Adam and Charles Black. 1*s.*

Digitized by Google

results. To the free-lance writer, however, his personal success necessitates more vigorous enterprise. When he has to be continually seeking fresh fields and pastures new for his wares—because, although he may reckon on a percentage of acceptances, editors are obscessed by an idea that variety is charming—a stereotyped re-issue is disappointing. The present annual says that it endeavours to indicate the requirements of editors; yet such indications are not made as systematically, or as usefully to the writer seeking to place manuscripts, as they might be. The cynic Voltaire remarked that "Ideas are like beards; women and young men have none." Yet the "Writers' Year Book" owed its inception to a *rara avis*—a lady with ideas, but lacking capital. Now that her production has been taken up by a firm with capital, apparently the faculty of teaching the young idea how to shoot is impoverished. In essential details the original brochure was a success. When it was taken up by a firm with resources to develop its usefulness, the absence of any novel feature or improvement of old features in this second year of the new issue, after the predictions of the Preface, reminds one of the mountain which begat a mouse.

Press Guide.—On the first page of the list of magazines is noted a 6*d*. American monthly, issued from the Flatiron Building, New York, desiring contributors to remit return postage. In other words, whatever the mythical pay eventually may be for an article, the average free-lance is expected to possess a private income to devote to the purchase of postage stamps. Then comes the quarterly *Alpine Journal.* In italics, the interesting free advertisement of this periodical remarks that "no payment" is made. So that does not even pay for the postage stamps. The *Architect and Contract Reporter* is scarcely likely to accept free-lance contributions. The *Army and Navy Chronicle* and the *Art Decorator*, which occasionally do, are left out. Last year we noted that, whilst "Baby" was notified, *The Author* was omitted. This year both publications have equal prominence. Regarding the former, a revision in the name of the editor recalls the sad accident which, some twelve months ago, cut short the career of a useful woman journalist. Space precludes a page by page analysis of the magazines and journals enumerated.

Good Points.—Having, with the friendliest intention, criticised the unnecessarily limited area of periodicals dealt with, it is a pleasure to say that, in regard to the types used, the legibility and correctness of the printing, and the cloth binding, the effect of the 1907 "Writers' Year Book" is admirable. In selling a manual, appearance goes a long way, and the first impression counts for much. In these matters the booklet has everything in its favour. While its handy form is convenient for reference, most of the varied information it contains is undoubtedly useful. Writers and publishers, according to Mr. Morley Roberts at the recent meeting of the Incorporated Society of Authors, are often partners in business who are on the best of terms. Journalists, generally, will therefore wish the publishers well in their continuance of this little venture. To be great in little things may be a characteristic of a small mind, but it is a fixed law of the universe that small things are but part of the great, and it matters a great deal to a writer if he can possess, cheaply, a Press directory which will really help him in his exertions to make an honourable living. If only Messrs. Black, instead of reposing on their laurels, would increase the usefulness of this annual another year, as they easily can do, they will deserve the gratitude of a widespread and hard-working fraternity.

A. R.

RECOLLECTIONS OF A HUMOURIST.*

It is a dangerous plan when an author is introducing a character to his readers to catalogue his or her peculiarities, mental or physical, moral or immoral, lest he lay himself open to a charge of inconsistency before the work is ended.

But the writer of this entertaining book, although catalogueing himself as a humourist, has covered his label by the sub-title "Grave and Gay," and by a statement in the preface, "I claim to be grave or gay as the humour seizes me."

He urges a stronger claim when he continues: "I describe myself as a humourist, as that was my recognised calling when I had the honour to be for more than twenty years Assistant Editor of *Punch*."

But in the very use of the words "humour" and "humourist," as quoted above, there is a subtle distinction. We are pleased to accept the author's own definition. When he is amusing he is "gay," when "unamusing and uninstructive" he is "grave." Thus, he is the fairest critic of his own work—he is sometimes "gay," and again he is "grave."

Mr. à Beckett gives his recollections of an

* "Recollections of a Humourist, Grave and Gay," by Arthur William à Beckett. Published by Sir Isaac Pitman and Sons, Ltd., No. 1, Amen Corner, E.C.

Digitized by Google

interesting and varied career in an easy and chatty style, he tells good stories, he meets well-known people, he visits strange places.

Though a great deal of the book refers to literary celebrities, himself amongst the number—for was he not on the staff of *Punch* for over twenty years, besides being a writer of books, a journalist, a war correspondent?—there are many people famous in history upon whom he casts strong sidelights, from Her Gracious Majesty Queen Victoria to the members of the Royal Family and titled officers of the Court.

Amongst other anecdotes he relates his first meeting with Sir Walter Besant, and how he became a member of the committee of the Authors' Society. Attending a meeting with a view to getting his name properly spelt he remained to bless and not to curse.

His views on the various phases of modern life are delightfully optimistic, and we hope from the wide range of his personal experience that he may have proved them true.

With the fulminations of Father Vaughan ringing in our ears it is refreshing to turn to these genial pages, and learn that the change in morals is for the better, both in Society and Stageland. Even the lady novelist whose zeal for realism outstrips Zola's is gently dealt with. Her personal ignorance of the subjects wherein her imagination runs riot is made her best excuse for a sullied pen, and Mr. à Beckett's methods of regarding her *chefs-d'œuvre* as works of a highly comic order robs them of half their poison.

The same light touch is apparent in his criticism of the modern woman and her aptitude for a profession. Apropos of this, he tells an amusing story of a lady journalist who stormed his sanctum like a Bayard, but when given a place on the staff disappointed expectation by roaring as gently as any sucking dove.

Perhaps some of the most interesting pages in the book are those in which he describes the life at 10, Bouverie Street. Yet his loyalty to his old chief and former comrades never leads him to depreciate their successors. He has a kindly thought for all his friends, and in the spirit of a true humourist never turns his humour into sarcasm, or his laughter into tears. He leaves his public hoping "each of them will be a good humourist—as I hope and trust I am myself."

M. G.

CORRESPONDENCE.

Writers and Proprietors.

Sir,—It might be worth noticing that the comparison drawn by Mr. Harlingford North, in one of the last numbers of *The Author* between writers and proprietors is founded on what certain members of the two classes respectively *left behind them!* Of what these people *had* he says nothing. This, to be sure, is something that cannot be so easily tabulated. Still, it would be safe to add that while the writers mentioned were each of them born with a personality which was in itself the greatest possible fortune, the proprietors, with all due deference, can have had but little in this sort to boast about. Between a man whose mind is alive and teeming with ideas, who enjoys all the ecstasies of thought and imagination, whose intellectual play is an immediate and perpetual entertainment to himself, and the merely clever man of business, there is no comparison, however much money the latter may have. George Gissing, for instance, undoubtedly experienced sensations more exquisite in passing through a slum street than all the newspaper proprietors ever have, or ever will, anywhere.

Mr. North also paints a distressing picture of the retiring author. But why should an author retire? Business and professional men, we know, want to retire, because in their business or profession they find themselves all through their lives doing something they do not like; but what more can a gifted artist desire than "the bounty of his fate"?

As to that society, finally, from which the poor author is represented as so ignominiously excluded, it certainly has no monopoly of good spirits, and in mind is, of course, far inferior to that of the "wits" themselves. The rest is mere show and sham—dress, formalities, and childish things of this sort.

Yours truly,
N. A.

"She."

Sir,—I should be much obliged if any of your readers could tell me when and where it was that the late Sir Walter Besant passed the following expression of opinion about the above work:—

That it was "the most astonishing effort of imaginative literature in the English language."

Yours, etc.,
Enquirer.

Digitized by Google

ESTABLISHED] *The Athenæum Press, Taunton.* [XVIII. CENT

BARNICOTT & PEARCE

INVITE ENQUIRIES RESPECTING PRINTING.

ESTIMATES OF COST, AND OTHER DETAILS, PROMPTLY GIVEN.

Bradbury, Agnew, & Co. Ld.

The Whitefriars Press,

LONDON & TONBRIDGE,

Having largely increased their PRINTING and BOOKBINDING PLANT (which is now one of the most complete in the British Isles), are prepared to undertake, at short notice, the production of

Works of Fiction, Legal and Medical Text Books, High-Class Magazines, Newspapers, etc.

ESTIMATES FREE.

An Illustrated Booklet descriptive of the Country Branch of the Firm sent on receipt of a Post Card.

Telegrams: Charivari, London; Charivari, Tonbridge. Telephones: 28 Holborn; 19 Tonbridge; 9108 Central.

TYPEWRITING, INDEXING, PROOF-READING.—LADY (educated and experienced) undertakes all branches of above; accuracy, promptitude, highest testimonials. Terms on application

MISS FOOT,
48, Digby Mansions, Hammersmith.

TYPEWRITING.

Accurate, Intelligent, Clean. From 1/- per 1,000 words; Carbon duplicates half price. Special terms for regular supplies of work. Literary Correction and Revision, Proof Reading, etc. The confidence of inquirers and clients strictly preserved. References if required.

GEORGE FRANKLAND, CIPPENHAM, BUCKS.

MRS. GILL, TYPEWRITING OFFICE.

35, LUDGATE HILL, E.C.

(ESTABLISHED 1883.)

Authors' MSS. carefully copied from 1s. per 1,000 words. Duplicate copies third price. French and German MSS. accurately copied; or typewritten English translations supplied. References kindly permitted to Messrs. A. P. Watt & Son, Literary Agents, Hastings House, Norfolk Street, Strand, W.C. *Telephone 8464 Central.*

SIKES and SIKES,

THE WEST KENSINGTON TYPEWRITING OFFICES,
(*Established 1893.*)

229, Hammersmith Rd., LONDON, W. and
(private address) 23, Wolverton Gardens, Hammersmith, W.

Authors' MSS.; Translations; Duplicating; Plays and Actors' Parts; Legal, General and Commercial Documents. Usual Terms. *References.*

"THE AUTHOR."

SCALE FOR ADVERTISEMENTS.

[ALLOWANCE TO MEMBERS OF THE SOCIETY 20 PER CENT.]

Front Page	£4	0	0
Other Pages	3	0	0
Half of a Page	1	10	0
Quarter of a Page	0	15	0
Eighth of a Page	0	7	6
Single Column Advertisements ... ... per inch	0	6	0
Bills for Insertion ... ... per 2,000	3	0	0

Reduction of 20 per cent. made for a Series of Six and of 25 per cent. for Twelve Insertions.

Advertisements should reach the Office not later than the 20th for insertion in the following month's issue.

All letters respecting Advertisements should be addressed to the ADVERTISEMENT MANAGER, *The Author* Office, 39, Old Queen Street, Storey's Gate, S.W.

Digitized by Google

NOVELS, SHORT STORIES, ARTICLES, POEMS,

Placed with over eighty (80) Publishers and Periodicals. Nineteen (19) MSS. by unknown writers sold in one week.

TWO RECENT UNSOLICITED TESTIMONIALS, Originals of which can be seen at our office:—

Dear Sir,—Many thanks for cheque value £4 4s. received for last story. You will be interested to know that I wrote it two years ago and sent it to the paper in which it now appears. It was rejected then, but accepted now.

It is curious that you should have hit upon the very paper for which it was originally intended, and procured reversal of judgment. Not a single word of the story has been altered.

Faithfully yours,
(Signed) P. J. B.

Dear Sirs,—I received your letter in due course through Messrs. Chapman, Duke & Co., and was very pleased with your success in placing my Article with such a first-class magazine as the "Strand," and with your promptitude in forwarding the proceeds.

I so little expected any return from it that I omitted to advise Messrs. Chapman, Duke & Co., which appears to have caused a little confusion.

Yours faithfully,
New Zealand. (Signed) T. A. H. F.

THE MOST STRINGENT INQUIRY INVITED.

THE CAMBRIDGE LITERARY AGENCY, Managing Director: GEORGE G. MAGNUS, 115, Strand, London.

GEOFFREY BESANT

Teaches Singing, French and German Songs, Ballads, etc., at the Bechstein Hall Studios.

Address: **66, Chancery Lane, W.C.,** for Terms and Appointments.

"A CHRISTMAS REVERIE," By Arthur E. Caleb, Late Scholar Muir Central College, Allahabad,

And Author of "A Study of the English Language." 5 by 4. Smith. 6d. net.

Extract from *The Athenæum*.—"There is much charm, tenderness, and feeling in his poem, entitled 'A Christmas Reverie.' The exuberance of its metres and rhymes is not more astounding than its sustained ebullience of amorous imagination, its metrical verbosity than its frenzied erotomania. We heartily recommend this pretty little poem to the general public."—Dated January 10th.

For Copies apply to W. H. SMITH & Co., 103, High Road, KILBURN.

Literature and Journalism.

A judicious training will help the author to avoid the pitfalls that lie in the way of success. There is a handsome income in Literary Work—Articles, Short Stories, Serials, etc.—but to the inexperienced, the way is paved with rejected manuscripts.

OUR LITERARY COURSE,

written by a Novelist whose name is world-famous, will teach you the essentials which are necessary to your success, and may save you years of fruitless striving. It consists of twelve practical lessons, and enables the Student to serve a proper Apprenticeship to Literature.

The Student's work in connection with each Lesson is corrected and criticised by one of our Literary Experts. We are ready to give to the applicant the names of our critics, who are all men of experience, and well qualified to instruct the Aspirant.

Lessons are also given on Journalism and Playwriting, and the College has an Agency Department which places the Manuscripts of its Students and also the work of those to whom Literary Training is unnecessary. To the latter the Terms of the College are to deduct 10 per cent. commission on all moneys received from the Sale of their Manuscripts, but to accept no Preliminary Fees unless the client requires his work to be revised.

For Full Particulars, write for Pamphlets C and A to

The Literary Correspondence College,
9, Arundel Street, Strand, London, W.C.

Printed by Bradbury, Agnew, & Co. Ld., and Published by them for The Society of Authors (Incorporated) at 10, Bouverie Street, London, E.C.

Digitized by Google

The Author.

(*The Organ of the Incorporated Society of Authors. Monthly.*)

VOL. XVII.—No. 8. MAY 1, 1907. [PRICE SIXPENCE.

CONTENTS.

	PAGE
Notices	189, 203
Committee Notes	190
Books published by Members of the Society	192
Literary, Dramatic and Musical Notes	193
Paris Notes	194
Spanish Notes	195
Law Cases	197
Companies in Liquidation or for which a receiver for Debenture Holders has been appointed	198
Imports and Exports in the United States	199
Magazine Contents	201
Warnings to Producers of Books	202
Warnings to Dramatic Authors	202
Warnings to Musical Composers	202
How to Use the Society	203
To Musical Composers	203
The Reading Branch	203
Legal and General Life Assurance Society	203
General Notes	204
Thomas Bailey Aldrich	204
The New Anglo-Canadian Postal Rates	205
Copyright and Copywrong	205
Publishers' Advertisements	206
Australian Literature	209
Essex House	210
Literary Forgeries	212
Literature and Letter-Writing	214
Vol. III. of the New "Grove"	215
A Summary	216
Correspondence	216

PUBLICATIONS OF THE SOCIETY.

1. **The Annual Report for the current year.** 1*s.*
2. **The Author.** Published ten months in the year (August and September omitted), devoted especially to the protection and maintenance of Literary, Dramatic, and Musical Property. Issued to all Members gratis. Price to non-members, 6*d.*, or 5*s.* 6*d.* per annum, post free. Back numbers from 1892, at 10*s.* 6*d.* per vol.
3. **Literature and the Pension List.** By W. MORRIS COLLES, Barrister-at-Law. 3*s.*
4. **The History of the Société des Gens de Lettres.** By S. SQUIRE SPRIGGE. 1*s.*
5. **The Cost of Production.** (Out of print.)
6. **The Various Methods of Publication.** By S. SQUIRE SPRIGGE. In this work, compiled from the papers in the Society's offices, the various forms of agreements proposed by Publishers to Authors are examined, and their meaning carefully explained, with an account of the various kinds of fraud which have been made possible by the different clauses in their agreements. 3*s.*

   Addenda to the Above. By G. HERBERT THRING. Being additional facts collected at the office of the Society since the publication of the "Methods." With comments and advice. 2*s.*
7. **Copyright Law Reform.** An Exposition of Lord Monkswell's Copyright Bill of 1890. With Extracts from the Report of the Commission of 1878, the Berne Convention, and the American Copyright Bill. By J. M. LELY. 1*s.* 6*d.*
8. **The Society of Authors.** A Record of its Action from its Foundation. By WALTER BESANT (Chairman of Committee, 1888—1892). 1*s.*
9. **The Contract of Publication in Germany, Austria, Hungary, and Switzerland.** By ERNST LUNGE, J.U.D. 2*s.* 6*d.*
10. **Forms of Agreement issued by the Publishers' Association; with Comments.** By G. HERBERT THRING, and Illustrative Examples by Sir WALTER BESANT. 2nd Edition. 3*s.*
11. **Periodicals and their Contributors.** Giving the Terms on which the different Magazines and Periodicals deal with MSS. and Contributions. 6*d.*
12. **Society of Authors.** List of Members. Published October, 1902, price 6*d.* Supplemental List to July, 1903, price 2*d.*, on sale to Members and Associates only.

[*All prices net. Apply to the Secretary, 39, Old Queen Street, Storey's Gate, S.W.*]

Digitized by Google

The Society of Authors (Incorporated).

Telegraphic Address: "AUTORIDAD, LONDON." *Telephone No.: 374 Victoria (G.P.O.).*

PRESIDENT.

GEORGE MEREDITH, O.M.

COUNCIL.

SIR ROBERT ANDERSON, K.C.B.
SIR WM. REYNELL ANSON, Bart., D.C.L.
THE RIGHT HON. THE LORD AVEBURY, P.C.
J. M. BARRIE.
A. W. Á BECKETT.
ROBERT BATEMAN.
F. E. BEDDARD, F.R.S.
SIR HENRY BERGNE, K.C.B., K.C.M.G.
THE RIGHT HON. AUGUSTINE BIRRELL, P.C.
THE REV. PROF. BONNEY, F.R.S.
THE RIGHT HON. JAMES BRYCE, P.C.
THE RIGHT HON. THE LORD BURGHCLERE, P.C.
HALL CAINE.
EGERTON CASTLE, F.S.A.
EDWARD CLODD.
W. MORRIS COLLES.
THE HON. JOHN COLLIER.
SIR W. MARTIN CONWAY.
F. MARION CRAWFORD.
THE RIGHT HON. THE LORD CURZON OF KEDLESTON.
AUSTIN DOBSON.
SIR ARTHUR CONAN DOYLE.
A. W. DUBOURG.
SIR MICHAEL FOSTER, K.C.B., F.R.S.
DOUGLAS FRESHFIELD.
W. S. GILBERT.
EDMUND GOSSE, LL.D.
SYDNEY GRUNDY.
H. RIDER HAGGARD.
THOMAS HARDY.
MRS. HARRISON ("LUCAS MALET").
ANTHONY HOPE HAWKINS.
E. W. HORNUNG.
JEROME K. JEROME.
HENRY ARTHUR JONES.
J. SCOTT KELTIE, LL.D.
RUDYARD KIPLING.
PROF. E. RAY LANKESTER, F.R.S.
J. M. LELY.
THE REV. W. J. LOFTIE, F.S.A.
LADY LUGARD (MISS FLORA L. SHAW).
MRS. MAXWELL ("M. E. BRADDON").
JUSTIN MCCARTHY.
THE REV. C. H. MIDDLETON-WAKE.
SIR LEWIS MORRIS.
SIR HENRY NORMAN, M.P.
SIR GILBERT PARKER, M.P.
J. C. PARKINSON.
A. W. PINERO.
WALTER HERRIES POLLOCK.
OWEN SEAMAN.
G. BERNARD SHAW.
G. R. SIMS.
S. SQUIRE SPRIGGE.
J. J. STEVENSON.
FRANCIS STORR.
WILLIAM MOY THOMAS.
MRS. HUMPHRY WARD.
PERCY WHITE.
FIELD MARSHAL THE RIGHT HON. THE VISCOUNT WOLSELEY, K.P., P.C., &c.

Hon. Counsel—E. M. UNDERDOWN, K.C.

COMMITTEE OF MANAGEMENT.

Chairman—ANTHONY HOPE HAWKINS.

SIR ROBERT ANDERSON, K.C.B.
A. W. Á BECKETT.
SIR HENRY BERGNE, K.C.B.
AUSTIN DOBSON.
DOUGLAS FRESHFIELD.
E. W. HORNUNG.
J. M. LELY.
OWEN SEAMAN.
G. BERNARD SHAW.
FRANCIS STORR.
PERCY WHITE.

SUB-COMMITTEES.

ART.

THE HON. JOHN COLLIER (*Chairman*).
SIR W. MARTIN CONWAY.
M. H. SPIELMANN.

COPYRIGHT.

A. W. Á BECKETT.
SIR HENRY BERGNE, K.C.B., K.C.M.G.
W. MORRIS COLLES.
ANTHONY HOPE HAWKINS.
J. M. LELY.
SIR GILBERT PARKER, M.P.

DRAMA.

HENRY ARTHUR JONES (*Chairman*).
A. W. Á BECKETT.
SIR F. C. BURNAND.
ANTHONY HOPE HAWKINS.
SYDNEY GRUNDY.
A. W. PINERO.
G. BERNARD SHAW.

Counsel in the United States—LAWRENCE GODKIN, 30, Pine Street, New York, U.S.A.

Solicitors— { FIELD, ROSCOE & Co., 36, Lincoln's Inn Fields, W.C.
G. HERBERT THRING, 39, Old Queen Street, Storey's Gate, S.W.
Solicitor in England to La Société des Gens de Lettres.

Secretary—G. HERBERT THRING.

OFFICES: 39, OLD QUEEN STREET, STOREY'S GATE, S.W.

Digitized by Google

The Author.

(The Organ of the Incorporated Society of Authors. Monthly.)

FOUNDED BY SIR WALTER BESANT.

VOL. XVII.—No. 8. MAY 1ST, 1907. [PRICE SIXPENCE.

TELEPHONE NUMBER:

374 VICTORIA.

TELEGRAPHIC ADDRESS:

AUTORIDAD, LONDON.

NOTICES.

FOR the opinions expressed in papers that are signed or initialled the authors alone are responsible. None of the papers or paragraphs must be taken as expressing the opinion of the Committee unless such is especially stated to be the case.

THE Editor begs to inform members of the Authors' Society and other readers of *The Author* that the cases which are from time to time quoted in *The Author* are cases that have come before the notice or to the knowledge of the Secretary of the Society, and that those members of the Society who desire to have the names of the publishers concerned can obtain them on application.

List of Members.

THE List of Members of the Society of Authors published October, 1902, at the price of 6*d.*, and the elections from October, 1902, to July, 1903, as a supplemental list, at the price of 2*d.*, can now be obtained at the offices of the Society. They will be sold to members or associates of the Society only.

All further elections have been chronicled from month to month in these pages.

PENSION FUND.

THE Trustees of the Pension Fund of the Society met at the Society's offices on February 18th, 1907.

The secretary placed before them in detail the present financial position of the Fund, and after consideration the Trustees decided to invest £250 in the purchase of New Zealand 3½ per cent. Stock redeemable 1940.

The amount purchased is £247 9*s.* 6*d.* and is added to the list printed below. The investments now have risen to over £3,000, and go on steadily increasing from year to year.

The Trustees also recommended to the committee the possibility of granting another pension.

The committee would be glad to receive information unofficially from any member of the society of any author whose need is within the member's personal knowledge. Information, which should be as full as possible, should be sent to the secretary, 39, Old Queen Street, Storey's Gate, S.W., and will receive the prompt and careful attention of the committee.

The following is a statement of the actual Stock. The money value can be easily worked out at the current price of the market:—

Consols 2½%	£1,000	0	0
Local Loans	500	0	0
Victorian Government 3% Consolidated Inscribed Stock	291	19	11
War Loan	201	9	3
London and North-Western 3% Debenture Stock	250	0	0
Egyptian Government Irrigation Trust 4% Certificates	200	0	0
Cape of Good Hope 3½% Inscribed Stock	200	0	0
Glasgow and South-Western Railway 4% Preference Stock	228	0	0
New Zealand 3½% Stock	247	9	6
Total	£3,118	18	8

Digitized by Google

Subscriptions, 1906.	£	s.	d.
Oct. 4, Weaver, Mrs. Baillie	0	10	0
Oct. 5, Marchant, James	0	10	0
Oct. 15, Coleburn, Miss Maud	0	5	0
Oct. 31, Rhys, Ernest	0	5	0
Nov. 17, Dass, B. K.	0	5	0
Nov. 20, Smith, Bertram	0	10	6
Dec. 4, Shaw, Mrs. Bernard	1	1	0
1907.			
Feb. 21, Slaughter, Mrs.	0	5	0
Feb. 25, Vachell, H. A.	5	0	0
April 12, Turner, G. F.	0	5	0
April 15, Harrison, Austin	2	0	0

Donations, 1906.			
Oct. 1, Tweedie, Mrs. Alec, collected for Mrs. J. H. Riddell Fund	300	0	0
Oct. 4, Drake, Maurice	0	10	6
Dec. 13, Hardie, R.	0	5	0
Dec. 28, Egbert, Henry	0	5	0
1907.			
Jan. 1, White, Mrs. Carolin	0	5	0
Jan. 10, Sherwood, Mrs.	0	10	6
Jan. 16, Drake, Maurice	0	10	6
Jan. 16, Roe, Mrs. Harcourt	0	10	0
Jan. 16, Alsing, Mrs.	0	5	6
Jan. 15, Sheppard, A. T.	0	10	6
Feb. 5, Bolton, Miss Anna	0	5	0
Feb. 9, Walker, Mrs. Faure	1	1	0
Feb. 13, FitzGerald, Mrs. Augustine	0	10	6
Feb. 15, Plunkett, Count J. N.	0	5	0
Feb. 16, Travers, Miss Rosalind	0	10	0
March 4, Potter, Canon Hasloch.	0	5	0
March 11, Eggar, A.	1	1	0
March 22, Hardy, Harold	0	10	0
April 13, Wylie, Alexander C.	0	5	0

COMMITTEE NOTES.

THE April meeting of the committee was held on Monday, the 8th ult., at the offices of the society, at 4 p.m.

After the reading and confirmation of the minutes of the former meeting, the present chairman, Mr. Anthony Hope Hawkins, proposed a vote of thanks to the outgoing chairman, Sir Henry Bergne, for his untiring labours during the two years of his chairmanship of the society. This vote was carried unanimously.

The committee proceeded to deal with the election of members, and elected to the society twenty-seven members and associates, bringing the total for the current year up to eighty. This number is in excess of the elections up to April of the two preceding years. The list of elections is printed on another page.

There were two resignations of membership of the society, and the committee also accepted with regret Sir Frederick Pollock's resignation from the Council.

The desirability of bringing the work of the society to the notice of authors who have not yet joined, by means of advertisements in the Press, was discussed, and the secretary was requested to obtain estimates of the cost and to furnish the committee with particulars necessary to a decision.

The resolution of the committee relating to the retirement of members, printed in the March issue of *The Author*, appearing to be contrary to the articles of association, was, on the proposal of the chairman, rescinded, and the following resolution was passed :—

"That in the opinion of the committee it is desirable, as a general rule, that members of the committee retiring by rotation under Articles 17 and 18 shall not be re-elected till after the expiration of one year. This recommendation not to apply to the chairman or treasurer for the time being."

It was decided, on the motion of the chairman, to print the memorandum and articles of association as a supplement to the June issue of *The Author*.

A number of cases occupied the attention of the committee. Those of general interest may be briefly mentioned.

An important case against a trustee in bankruptcy was decided during the past month against the member of the society concerned. A short statement of the case appears in another column. As the point is one of great importance to all authors, the committee have taken the opinion of an eminent K.C. on the judgment, in order that they may be advised as to the chances of success in case of an appeal. If counsel's opinion is in favour of an appeal, the committee consider that the matter should be carried further, and due notice of the result will be given in *The Author*.

In another case of infringement of copyright the committee decided to take the question up, in accordance with the opinion of the society's solicitors.

Another serious case of infringement in India, which had been sanctioned by the committee at a previous meeting, was re-opened for discussion as the opinion of the Indian lawyer had been received, as it was necessary to determine the exact lines on which the action should be conducted. After careful perusal of the papers, the committee gave instructions as to the further conduct of the case.

Another dispute referring to a sum due for an article accepted was adjourned to the next meeting, in order that the solicitors might, if possible,

Digitized by Google

without taking the matter into court, negotiate a settlement.

The arrangements for the dinner of the society, which will take place on May 8th, were settled.

The committee decided to proceed at once with the publication of a new edition of the list of members. A circular requesting the necessary information from members will be sent out as soon as possible, and it is hoped that the list will be ready for sale, at the price of sixpence per copy, in October or November. It will be brought up to the July elections of this year, and blank pages will be left at the end in order that members may be able to keep it up to date by pasting in the list of elections appearing monthly in *The Author*.

The question of the re-issue of the "Cost of Production" was also considered, but the committee decided to defer this matter until the publication of the list of members was completed, as it was impossible, owing to the heavy pressure of business at the office, to undertake both tasks simultaneously.

A member of the society interested on behalf of the educational work suggested that efforts should be made to arrange with French authors for the publication of modern French copyright works in cheap form for educational purposes. The committee approved of the suggestion, and the secretary was instructed to write to the Société des Gens de Lettres and ascertain what steps could be taken to promote the object in view.

A letter from Mr. Bernard Hamilton was laid before the committee in which he requested an interview with the committee in order to explain his views with regard to the formation of a co-operative publishing company. The committee directed the secretary to reply that they were unable at the present moment to take this question into consideration, but that they would be glad to hear Mr. Hamilton's views at the earliest possible moment, and would welcome a written statement of the outlines of his proposal.

During the regretted illness of the treasurer, the chairman was authorised to sign the necessary cheques.

The committee adjourned at 5.55.

Cases.

SINCE the last issue of *The Author*, seventeen cases have passed through the hands of the secretary, eight of which referred to the delivery of accounts. It would appear from this that certain publishers have become very callous in the way they treat their authors in this direction. One or two are particularly notorious. So far, two only of these cases have been settled, one has been placed in the hands of the society's solicitors, three of the remainder have only recently come into the office, and, it is hoped, will be settled without difficulty. It is a serious indictment against publishing methods when accounts are not rendered to authors unless they call in the aid of the society to obtain a satisfactory settlement.

Seven cases referred to demands for money. One case of money due on an account rendered is being dealt with by the solicitors, as the secretary was unable to obtain the sum in answer to his letters. Two other cases have been placed in the solicitors' hands as on demand for payment the secretary received replies from the receivers for the debenture holders, who were in possession As it is probable that claims from other members may come forward, it is simplest for the solicitor to deal with them all together. In one case the secretary obtained a cheque, which was forwarded to the member. The other three have only recently been brought to the office for settlement. Two cases for the return of MSS. have been successfully finished.

April Elections.

Ainslie, Miss Kathleen	5, Haines Hill, Taunton, Somerset.
Bird, George W.	Lascelles House, Eastbourne.
Brown, J. J. Graham, M.D.	3, Chester Street, Edinburgh.
Cotesworth, Miss Lillias E. ("Hester White")	45, Westminster Mansions, Great Smith Street, S.W.
Dawson, E. N. de Vere	Grasmere, St. Andrew's Road, Bedford.
Escombe, Miss Mabel	Shawford (near Winchester).
Farmer, Miss Annie A. ("Alison M'Lean")	Denecroft, Henfield, Sussex.
Gardner, Miss Rose	Bertram House, Sidcup, Kent.
Grossmann, Edith Searle	c/o Mrs. Searle, Pembroke Cottage, Grange Road, Cambridge.
Harper, Thomas G.	Holmlea, Wrecclesham, Farnham, Surrey.
Harrison, Austin	79, Davies Street, Berkeley Square, W.
Hartog, P. J.	University of London, South Kensington, S.W.
Jepson, Edgar	Hillfarance, Elm Road, Wembley.
Lloyd, John	15, Chepstow Place, W.

Digitized by Google

Locke, W. J. . .	72, Ashworth Mansions, Elgin Avenue, W.
Lunge, Frederick Geo.	"Arizona," Casewick Road, West Norwood, S.E.
Macdonald, Maurice .	12, Rue Blanche, Paris.
March, Miss A. M. ("Adrienne Mollwo")	24, Cambridge Gardens, Kilburn, N.W.
Mason, A. E. W., M.P. .	
Pollok, Miss E. D. .	
Richardson, Frank .	4, Albemarle Street, Piccadilly, W.
Rochfort, Miss Cecilia ("E. Fremantle")	c/o De Barri Crawshay, Esq., Rosefield, Sevenoaks, Kent.
Ross, Miss Lina . .	24, Fopstone Road, Earl's Court, S.W.
Snushall, Miss E. .	Camfield, The Highlands, St. Leonards-on-Sea.
Steward, Miss Eleanor Marie	29, Beaudesert, Leighton Buzzard, Beds.
White, B. L. . .	

One member objects to the publication of his name and address.

BOOKS PUBLISHED BY MEMBERS OF THE SOCIETY.

ANTHROPOLOGY.

MAORI AND POLYNESIAN. By J. MACMILLAN BROWN. 7¾ × 5. 300 pp. Hutchinson. 6*s.* n.

ARCHÆOLOGY.

PAPERS ON GEOLOGY, ARCHÆOLOGY, &c. By MARY SALTER. Headley Bros.: 14, Bishopsgate Street Without. 6*d.*

BIOGRAPHY.

STEVENSONIA. An Anecdotal Life and Appreciation of Robert Louis Stevenson. By J. A. HAMMERTON. A New and Revised Edition, with forty illustrations. 9 × 6. 350 pp. Edinburgh. 6*s.*

WILLIAM THOMAS ARNOLD, Journalist and Historian. By MRS. HUMPHRY WARD and C. E. MONTAGUE. 9¼ × 6. 136 pp. Sherratt and Hughes. 2*s.* 6*d.* n.

LADY MARY WORTLEY MONTAGU AND HER TIMES. Illustrated. 9 × 5½. Methuen. 15*s.* n.

FIELDING. By AUSTIN DOBSON (English Men of Letters). 7½ × 5. 218 pp. Macmillan. 2*s.* n.

BOOKS FOR BOYS.

HARRY WINTHORPE'S SCHOOL DAYS: A Tale of Old Blundell's School, Tiverton. Illustrated. By EMILY BAKER. ("Tom Brown Series.") Routledge & Sons.

CLASSICAL.

THE YEAR'S WORK IN CLASSICAL STUDIES, 1906. Edited by W. H. D. ROUSE, Litt. D. 8½ × 5½. 140 pp. Murray. 2*s.* 6*d.* n

DRAMA.

DRAMATIC OPINIONS AND ESSAYS. With an Apology. By BERNARD SHAW. 2 Vols. 7¾ × 5¼. 447 and 466 pp. Constable. 10*s.* 6*d.*

JOSEPH ENTANGLED. A Comedy in Three Acts. By HENRY ARTHUR JONES. 8¾ × 5¾. 141 pp. New York and London: French.

THE TRIUMPH OF MAMMON. By JOHN DAVIDSON. 7½ × 5. 170 pp. Grant Richards. 5*s.* n.

ECONOMICS.

SWEATED INDUSTRY AND THE MINIMUM WAGE. By CLEMENTINA BLACK. With an Introduction by A. G. GARDINER. 7½ × 5. 281 pp. Duckworth. 3*s.* 6*d.* n.

ENGINEERING.

ELECTRICITY IN MINING. By S. F. WALKER. 7¾ × 5¼. 385 pp. Harper Bros. 9*s.* n.

FICTION.

DEYNCOURT OF DEYNCOURT. By DAISY HUGH PRYCE. 7¾ × 5¼. 318 pp. J. Long. 6*s.*

ALL THAT A MAN HATH. By CORALIE STANTON and HEATH HOSKEN. 7½ × 5. 380 pp. J. Long. 6*s.*

THE PINCH OF PROSPERITY. By H. A. VACHELL. 7½ × 5. 291 pp. Murray. 2*s.* 6*d.* n.

THE BOOK OF CRAFTS AND CHARACTER. By WALTER RAYMOND. 7¾ × 5¼. 272 pp. Hodder and Stoughton. 6*s.*

GOD'S OUTPOST. By CULLEN GOULDSBURY. 7½ × 5. Eveleigh Nash. 6*s.*

THE WISDOM OF THE SERPENT. By CONSTANTINE RALLI. 412 pp. Griffiths. 6*s.* n.

THE CHILD OF PROMISE. By NETTA SYRETT. 7½ × 5. 343 pp. Chapman and Hall. 6*s.*

THE MYSTICS. By KATHERINE CECIL THURSTON. 7½ × 5. 208 pp. Blackwood. 3*s.* 6*d.*

A NONCONFORMIST PARSON. By ROY HORNIMAN. 7¾ × 5. 338 pp. Sisleys. 2*s.* 6*d.* n.

NEARLY FIVE MILLION. By W. PETT RIDGE. 7¾ × 5¼. 279 pp. Hodder and Stoughton. 5*s.*

THE WRESTLERS. By MARION BOWER. 335 pp. Ward Lock. 6*s.*

THE FLYING CLOUD. By MORLEY ROBERTS. 7¾ × 5¼. 344 pp. Hurst and Blackett. 6*s.*

SWEET ROGUES. By OWEN VAUGHAN (OWEN RHOSCOMYL). 7¾ × 5. 327 pp. Duckworth. 6*s.*

THE DUST WHICH IS GOD. An Undimensional Adventure. By RALPH STRAUS. 7½ × 5¼. Samurai Press. 2*s.* n.

GHETTO COMEDIES (Short Stories). By I. ZANGWILL. 7½ × 5. 424 pp. Heinemann. 6*s.*

HER SON. By H. A. VACHELL. 7½ × 5. Murray. 6*s.*

JOHN GLYNN. By ARTHUR PATERSON. 7¾ × 5. 412 pp. Macmillan. 6*s.*

THE PERSECUTED. By FRED WHISHAW. 7½ × 5. 332 pp. Werner Laurie. 6*s.*

ODD LENGTHS. By W. B. MAXWELL. 7¾ × 5. 317 pp. Methuen. 6*s.*

A TARPAULIN MUSTER. By J. MASEFIELD. 7¾ × 5¼. 228 pp. Grant Richards. 3*s.* 6*d.*

HER HONOUR. By ROBERT MACHRAY. 7½ × 5. 337 pp. Chatto and Windus. 2*s.* 6*d.* n.

THE MONEY-LENDER. By BURFORD DELANNOY. 7¾ × 5. 315 pp. Ward Lock. 3*s.* 6*d.*

PRINCE HAGEN. By UPTON SINCLAIR. 7½ × 5. 249 pp. Heinemann. 6*s.*

Digitized by Google

HISTORICAL.

HISTORICAL CHARACTER STUDIES. Vol. I. Marie Antoinette, Maria Theresa of Austria, Mirabeau, Princess De Lamballe, Duchess De Polignac, Louis XVI. Translated from the Dutch of Dr. Jorissen. By the REV. B. S. BERRINGTON, B.A. Robert Sutton, 43, The Exchange, Southwark Street, S.E. 7*s.* 6*d.* n.

LAW.

A DIGEST OF ENGLISH CIVIL LAW. By E. JENKS, Principal and Director of Legal Studies of the Law Society (Editor). Book II. Part II.

LAW OF CONTRACT (PARTICULAR CONTRACTS). By R. W. LEE. 10 × 6¼. 161—313. Butterworth.

MEDICAL.

WORRY: THE DISEASE OF THE AGE. By C. W. SALEEBY, M.D. 8¼ × 5½. 312 pp. Cassell. 6*s.*

PAMPHLET.

THE PARSON AND HIS MONEY, AND HOW TO MAKE THE BEST OF IT. By THE REV. JOHN BRUSTER. Galley, Clarendon Press, Stockport. 6*d.* n.

PHILOSOPHY.

THE THEORY OF GOOD AND EVIL. By HASTINGS. RASHDALL, Fellow and Tutor of New College, Oxford. Two Vols. 9 × 6. 312 × 464 pp. Oxford: Clarendon Press. London: Frowde. 14*s.* n.

POLITICAL.

THE FUTURE OF JAPAN. With a Survey of Present Conditions. By W. PETRIE WATSON. 8¾ × 5¾. 389 pp. Duckworth. 10*s.* 6*d.* n.

REPRINTS.

THE WORKS OF JOHN RUSKIN. Library Edition. Vol. XXVIII. Fors Clavigera. Letters 37—72. 1874—1875—1876. Edited by E. T. COOK and A. WEDDERBURN. 10 × 6¼. 771 pp. Allen. 21*s.* n.

SOCIOLOGY.

AT THE WORKS. A Study of a Manufacturing Town. By LADY BELL. 7¾ × 5. 272 pp. Arnold. 6*s.*

THEOLOGY.

THE PARSON'S HANDBOOK, containing Practical Directions both for Parsons and Others as to the Management of the Parish Church, &c. With Introductory Essay on Conformity to the Church of England. By THE REV. PERCY DEARMER, M.A. 6th Edition. Revised. 7¾ × 5¼. Frowde. 6*s.* n.

TRAVEL.

THE SECRETS OF THE VATICAN. By DOUGLAS SLADEN. 505 pp. Hurst and Blackett. 21*s.* n.

LITERARY, DRAMATIC, AND MUSICAL NOTES.

MR. CHARLES GRESSWELL'S work, "Charts of the Diseases of the Horse," has been revised by Mr. George Gresswell and published by Messrs. R. A. Everett & Co.

In his preface to the work Mr. George Gresswell states that the chief point aimed at by the author was to produce a practical guide to the treatment of the ordinarily-met-with ailments of the horse. Unfortunately, however, he died before he could bring the work to completion, but this has now been done by the reviser.

A new edition, enlarged to 658 pages of text, of Mr. Reynolds-Ball's well-known guide to Mediterranean Health Resorts is announced for October. Several new chapters will be included in this edition, among them a chapter on Tunis as a health and pleasure resort, Mogador a coming winter sporting resort. Practical hints for winter residents. A long chapter on Swiss Winter Resorts is another important feature which is promised. In spite of the enlargement the price will remain the same, namely, 6*s.*

A cheap, popular edition of "The Tourist's India," by the same author, will probably be published in the autumn of next year.

Her Royal Highness the Princess of Wales has been graciously pleased to accept for Prince Edward, a copy of Miss Emily Baker's new book "Harry Winthorpe's School Days: A Tale of Old Blundell's School, Tiverton." The volume, which is illustrated, is published by Messrs. George Routledge & Sons, in their "Tom Brown Series."

Mr. J. J. W. Nunn, M.A., has completed a second volume of the "Portraits of the People." It is published, at the price of 1*s.*, by Messrs. Ind, of Northgate Street, Gloucester.

The Rev. B. S. Berrington, B.A., has translated, and Mr. Robert Sutton, of 43, The Exchange, Southwark Street, S.E., will publish, a volume of historical character studies from the Dutch of Dr. Jorissen. The price is 7*s.* 6*d.* net.

Second and third volumes of this series are promised, and will include studies of Amelia of Salms and Marie Stuart, Cromwell, and William III. (vol. 2), and Princess of Ahlden, Anna of Hanover, and Madame De Maintenon (vol. 3).

Her Royal Highness the Princess of Wales has graciously accepted, for the Princess May of Wales, a copy of Miss Margaret H. Dixon's book, "The Countess Rincklespyn, and other Stories for Children."

"The Jewel House," by Mrs. Isabel Smith, author of "The Minister's Guest," is a love story, the incidents of which happen in the country, the chief characters being a baronet, the scion of an ancient house, and a young and beautiful girl of the yeoman class. The present work will be published by Mr. John Long.

Messrs. Headley Bros., of 14, Bishopsgate Street Without, are the publishers of various papers on Geology, Archæology, etc., by Miss Mary Salter.

The following are the titles of some of the papers referred to: "The Succession of Strata and Transmutation of Minerals," "In the Formation of the

Digitized by Google

Magnesian Limestone," "The Hittite Inscriptions."

"Old St. Peter's and the Crypt of St. Peter's at Rome" is the title of a recent work by Mr. Douglas Sladen, of which Messrs. Hurst & Blackett are the publishers. The book, published at 2*s.* 6*d.*, contains a complete list of the Popes, with their dates, family names, and birth-places.

"The Boatswain's Mate," a one-act play by Herbert C. Sargent and W. W. Jacobs, was produced at Wyndham's Theatre last month.

The piece is founded on the story of the same name, with which readers of Mr. Jacobs' works will be familiar. A boatswain endeavours to gain the affections of a widow, by persuading an old soldier to "burgle" the widow's house, that the boatswain may "rescue" the widow. This is the main situation. The plan, however, fails, as the widow's treatment of the "burglar" enables her to dispense with the assistance of the "rescuer."

Miss Elizabeth Robins' play, "Votes for Women," was produced at the Court Theatre on April 9th, ult. As its title indicates, the play refers to the question of Woman Suffrage. It opens with the engagement of a rising young politician to a young girl. The harmony of the engagement, however, is disturbed by the appearance of a woman whom the politician has wronged some years previously. For this wrong, done to one woman, he has to make a political atonement to all women. The cast includes Miss Wynne Matthison, Mr. Edmund Gwenn and Miss Agnes Thomas.

"The Palace of Puck," Mr. W. J. Locke's new comedy, was produced at the Haymarket Theatre early last month. The subject of the piece is the entry of a set of conventional people into an artistic community of an unconventional nature, and the effect produced upon the people who are thus thrown into sudden contact. The cast includes Mr. Ben Webster, Miss Marion Terry and Mr. H. V. Esmond.

PARIS NOTES.

THE lectures which Jules Lemaître has been giving during the winter on "Jean-Jacques Rousseau," are now published in volume form. M. Lemaître tells us at the beginning of his book that this is not a critical biography, but rather a history of Rousseau's sentiments. He tells us too, in the first lecture, that when he decided to take up the subject of Jean-Jacques it was not with a very kindly feeling towards the citizen of Geneva. He goes on to say, that on reading once more his works, he recognised again that Rousseau "was a sinner and a 'fou,' but not at all a bad man, and that he was above all unhappy."

It is not difficult to gather from these lectures that Lemaître is no great admirer of Rousseau, that he has no enthusiasm for him. There is a note of condescension and indulgent satire that is irritating. One feels instinctively that the author has not much sympathy with the "citizen of Geneva," that he enjoys putting his finger on all the inconsistencies he can find in him. On closing the volume one is struck by the coldness of it, and glad to take up once more Mrs. Macdonald's famous work, the result of twenty years' patient study and research among the French Archives. "As the result of the discovery and comparative study of previously unexplored documents," says Mrs. Macdonald, in her book on Jean-Jacques Rousseau, "I am able to bring to its final solution incontrovertible proofs that the doctrine of Rousseau's private life and personal character, accepted by his leading French and English critics, at the present hour, has for its foundation an audacious historical fraud." Before reading Lemaître's work, it is therefore advisable to study Mrs. Macdonald's, in which are photographs of the documents on which she bases her arguments. M. Lemaître's volume is distinctly incomplete without reference to these new lights.

"L'Ecrasement," by Charles Foley, is a novel written on a subject of great interest at the present moment. It is a powerful psychological study of a literary man who is devoted to his work, a man who is worlds apart from the commercial novelist of to-day. He has sacrificed wealth and position in order to pursue the career he loves, and he refuses the fortune that is offered to him a second time, fearing lest the change which would necessarily come into his life with it, should prevent him from attaining the ideal to which he aspires. In spite of his refusal to accept this money, it is left to him by his wealthy relative, and from the moment that he is a rich man the joy and serenity of his life are over. Yielding to the entreaties of his family, he leaves the old home with its associations so dear to his heart, and moves to the mansion that has been bequeathed to him. Before going away he pays a farewell visit to the little attic in which he had worked for so many years, and this scene is a masterpiece. During the short time that the author spends there, he lives again his whole life. His inkpot and pen, his notes and manuscripts, all cause him fresh torture. He knows that the new world he is about to enter will ever be strange and uncongenial to him, and he sets forth after this farewell scene, crushed and broken-hearted, for his land of exile.

Digitized by Google

This volume is perhaps the finest of Mr. Foley's psychological novels. In England this author's name is more generally associated with his historical novels, short stories, and his play "Heard at the Telephone."

M. Ferdinand Brunetière's last volume is entitled, "Etudes critiques sur l'histoire de la Littérature française."

"Essais optimistes" is the title of M. Metchnikoff's new book. It is in reality a reply to the numerous objections called forth by the publication of his "Etudes sur la nature humaine." It consists of thirty-four chapters divided into nine parts. M. Metchnikoff treats of physiology, pathology, and psychology; he devotes the seventh part of his book to the discussion of optimism and pessimism. Five chapters are given to Goethe and the remaining part of the volume is entitled "Science et Morale."

"Les Forces naturelles inconnues," by Camille Flammarion, is a book that will be studied eagerly by all who are interested in psychological research. The *résumé* of the whole volume is that "in the present state of our knowledge it is impossible to give a complete, total, absolute and definite explanation of certain phenomena, but we may deduce from them that the soul exists as a real being, independent of the body; that it is endowed with faculties which science does not yet comprehend, that it can act at a distance without the intermediary of the senses, and that, in short, there exists in nature a psychical element in activity, the essence of which is still a mystery to us."

"La Femme italienne à l'époque de la Renaissance," by M. E. Rodocanachi, is a remarkable book on the Italian woman and her influence. "The Renaissance," says the author, "was a time of triumph for women, and during about sixty years they were the absolute mistresses of opinion, fashion and taste; literature owed to them all that was best in it, and art some of its finest inspirations." The volume is full of anecdotes and interesting descriptions of manners and customs, and the illustrations give it an additional value.

Among recent novels are the following: "L'Ombre s'étend sur la Montagne," by Edouard Rod; "La Malepasse," by M. Marc Villers; "La Ville du Soleil," by M. R. H. de Vandelbourg; "Madame Gosse," by Mme. Marguerite Rolland; "La Lutte," by M. Léon Daudet; "Les Tragiques travestis," by M. Francois de Nion; "Princesses de Science," by Mme. Colette Yver; "Madame de Villepreux," by General Hardy de Perini; "Contre le sort," a *feministe* novel by J. H. Rosny.

"L'Intelligence des Fleurs" is the title of Maurice Maeterlinck's subtle and fascinating new book.

A volume that may interest English people is "Trois mois a Londres," by Madame Blanche Denège, on the subject of English theatres and dramatic art.

Among other books giving accounts of voyages in various countries are: "Les Chasses dans les cinq parties du monde," by M. Paul Midieck; "La Perse en automobile," by M. Claude Anet; "Un Crépuscule d'Islam," by M. André Chevrillon; "Sous la griffe du dragon," by M. J. de la Jalène; "Le Japon," by the Marquis de la Mazeliére; "Du Mexique au Canada," by M. Maufroid.

At the Odeon the new play by M. Brieux, "La Française," is now being given. "Les Bouffons" is still running at the Théâtre Sarah Bernhardt, "Le Ruisseau" at the Vaudeville, and "Le Voleur" at the Renaissance. "La Marjolaine" has just been put on at the Porte Saint-Martin.

ALYS HALLARD.

"Jean-Jacques Rousseau" (Calmann Lévy).
"L'Ecrasement" (Libraire Générale d'Education).
"La Malepasse" (Ollendorf).
"La Ville du Soleil" (Plon).
"Princesses de Science" (Calmann Lévy).

SPANISH NOTES.

SEÑORA PARDO BAZAN, whom Marten Hume cites as the leading writer of Spain, is the President of the Literary Section of the Athenæum of Spain, and her recent inauguration of the conference in honour of the late great author, Juan Valera, did credit to her management. The programme commenced with an erudite discourse from the authoress herself on the characteristics of the great *littérateur*, followed by dissertations of his personal friends on his work as a poet, and concluded by a theatrical representation illustrating one of the works of the author.

In the matter of seeing the municipal and educational side of Madrid, I have been much helped by the courtesy of the mayor of the city, Señor Dato, whose introductions have thrown open the doors of prisons, homes, schools, and factories, and certainly showed me a side of Spanish work which for its science, method, and humanity, presents a subject of much interest to those whose philanthropy takes a practical trend.

It was whilst visiting the chief prison of Madrid, known by the name of *la Carcel Modelo*, that I was introduced to José Nakens, who is in captivity awaiting his trial for having aided the anarchist Morral to escape after throwing the fatal bomb on the royal wedding day. Pain at the sight of a man on whom age and suffering are leaving their mark, and whose misguided sympathy has brought

Digitized by Google

to this strait, robbed me of any subject of conversation until I recollected he had just published the book called "Muestras de mi Estelo" ("Specimens of my Style"), to which I referred in my last Notes. Delight at being remembered as an author overspread his haggard face behind the grating, through which he was talking to some friends, and he presented me with a copy of the book collated in his cell. It is a collection of letters addressed to leading literary men, and such foremost people as Pope Leo XIII., Isabella II., the Queen Regent, etc., on subjects to which he had devoted himself; and the eloquence and sympathy for suffering which is seen in many of the pages adds to the sadness that his sense of humanity was so perverted as to give protection to one who had so outraged it; and the demand for this protection was doubtless due to his publishing the fact of his having, years ago, received a letter from the murderer of the Prime Minister, Canovas de Castillo. It was to give the antithesis to this false doctrine of Nakens, that protection should be afforded to criminals if they demand it, that on the day of the discovery of the thrower of the bomb on the royal wedding day Colonel Figuerola Ferretti wrote to the Press suggesting a public subscription to the woman whose information led the police to capture the anarchist Morral, for the Colonel maintained that such assistance of the police by the public was a cause which should be encouraged.

Spanish ladies certainly shine in literary conferences, and when I heard the eloquence and learning which Señora Gimeno de Flaquer brought to bear upon her lecture on "The Mexico of the Past," I was not surprised at the large audience assembled in the beautiful salon of the Ibero-American Society, nor at the attention given to the discourse by the Spanish Minister of Education and the Mexican Ambassador, who sat on either side of the illustrious speaker.

"Evangelios de la Mujer" ("The Gospel of Woman") gives an erudite study of the work accomplished by woman in the various careers of science, art, and industry.

Great success is being won by women who have taken up medicine as a profession, and the well-known Señora doctora Alejandre's practice is so large that her consulting room, corridor, and courtyard are all filled by the women awaiting her advice. This sensible Spanish lady gives amusing accounts of her difficulties, for not only has she to bring her medical skill to bear upon the ailments which come under her care, but she has to struggle against the hysteria born of ignorance which often opposes frantic resistance to the most simple course advised.

Señora doña Melchior de Pidal has published two pretty books. I use the adjective advisedly, for it is pretty to see the way she makes virtue triumph in "El Jardin de las Mujeres" ("The Garden of Women"), and the conclusion of the heroine's struggles to earn her living as a teacher is a pretty combination of romance and reality.

Ubaldo Romero Quinones is a strong writer on the subject of industrial difficulties in Spain, and his work called "La Trinidad" ("The Trinity") shows him as a thinker who uses his pen because he is anxious for the well-being of his poorer brothers.

His stories have a particular charm, as the characters symbolise forces for good and evil which play their part in the struggle of life.

Señor don José Fernandez Brémon is well known in literary circles of Madrid, not only for his constant contributions to the periodical *La Illustracion Española y Americana*, but from his volume of stories, all of psychological interest. His plays, "The Elixir of Life" and "The Spirits," have been performed in the theatrical world. This author is now kindly compiling notes of his research as an authoritative basis of the book on the period of Spanish history on which I am now engaged.

Señor don Mariano Miguel de Val, the secretary of the Athenæum of Madrid, has kindly sent me his work on "Novelists in the Theatre," in which his treatment of the dramas of Emilia Pardo Bazan shows his power as an art critic. In his charming poem, "Las dos Luces" ("The Two Lights"), he sets forth the superior position of the girl who is physically blind to the one who is destitute of the power of seeing spiritual truths. To speak of poems is to think also of the Señor Caballero de Puga, whose volume of verse, "Flores al Viento," ("Flowers to the Wind,"), voice a poetic force of interpreting incidents of daily life. The book can be recommended to those who like to see the mystic sense with which a Spaniard can imbue such trifles as a fan or a flower, whilst the tomb and the mysteries of love and death are seen to be ceaseless sources of the expression of an imagination as sympathetic as it is sensitive.

Carolina de Soto y Corro has published a very unique "Album de Boda" (Marriage Album), authorised by the Archbishop of Toledo. It is beautifully got up, the frontispiece prepared for the photographs of the bride and bridegroom; and the volume is replete with thoughts, extracts, and poems for those who regard marriage as an ideal state of true companionship.

The public *soirée* kindly organised the other evening in honour of your Spanish correspondent, gave me an interesting insight into the dramatic and musical talent of Spanish circles. The introductory speech by Señora doña Carmen Burgos de Segui expressed gratitude for the reports of Spanish

Digitized by Google

work in *The Author* and other papers. The poems of the Señoras Contreras (whose volumes of verse are well known) and that of Señorita Soto were much appreciated. The clever monologue of the popular actor, Señor Medina, met with much applause. The mandoline and guitar band showed what Gallicians can do with such instruments, and the large assembly gathered together to see how the Gallicians could *fête* the English correspondent went away delighted, whilst the programme filled me with fresh enthusiasm for the talents of the Spanish.

RACHEL CHALLICE.

LAW CASES.

MACMILLAN & CO. *v.* DENT & CO.

AS a supplement to this month's issue we print a pamphlet entitled "Copyright in Letters," by E. J. Macgillivray, K.C., which has just been issued for private circulation by the Publishers' Association. It is a most interesting disquisition on the case of *Macmillan* v. *Dent*—undoubtedly, one of the most important copyright cases of recent years.

Mr. Macgillivray's verdict is in favour of the last of the four alternatives that he has set out.

After careful study of the case and of the Act, we are in accord with Mr. Macgillivray's view, which amounts, practically, to this: that if the owner of the MS. publishes, and no objection is raised by the personal representatives, then he, and he alone, is the owner of the copyright; but if the personal representatives raised objections, they would be able to obtain an injunction and restrain further publication.

NEWMARK *v.* THE NATIONAL PHONOGRAPH CO.

ANOTHER case has been decided touching the reproduction of songs by mechanical instruments. The case is entitled *Newmark* v. *The National Phonograph Company* (*Limited*) *and the Edison Manufacturing Company* (*Limited*).

The plaintiff was the registered owner of a certain song called "The Paralytic Hotel," and the defendants sold phonographic records of it.

A case had already been decided, that certain mechanical reproductions did not constitute an infringement of copyright, and this view was upheld in regard to phonographic reproductions. The question of performing rights—a question more important still—was raised incidentally, and it was decided that there was no infringement of the performing rights, for, as Mr. Scrutton (for the defendants) pointed out, the performance, to come within the meaning of the Act, must be in public.

We should, however, like to see this question of performing rights more seriously considered by musicians and composers. Instead of transferring these rights, without receiving any consideration, together with the copyright, to publishers, we should like to see the rights carefully preserved, and practically marketed, as is the case, for instance, in France. Such a prospect is, no doubt, possible, though some years may elapse before it is realised; but when once people begin to realise the value of the performing rights, then composers will cease to complain of the lack of reward for their work and the inadequate remuneration which they receive from publishers for its reproduction.

It is clear that a phonographic record, if performed under the conditions necessitated by the Act, would constitute an infringement of performing rights, and there are many public entertainments in which gramophone and phonograph selections form a part.

IN RE GRANT RICHARDS.

ON the 23rd April, 1903, Mr. Warwick Deeping, an author, entered into an agreement, in writing, with Mr. Grant Richards, a publisher, the material parts of which were as follows:

Mr. Grant Richards agreed to purchase and Mr. Deeping agreed to sell, the entire copyright, without any reserve in the United Kingdom and all other parts of the world, of a work entitled "Uther and Igraine" in consideration of the following payments, viz., 10 per cent. royalty on the published price of copies sold to be raised to 15 per cent. upon the sale of 5,000, and 20 per cent. after the sale of 10,000.

The publisher was, according to his own judgment and in such manner as in his unfettered discretion he might consider advisable, at his own cost to print and publish a first edition of the said work, and further editions if in his judgment further editions were required; he was also to have the right to sell, exchange, assign, or otherwise dispose of all and every right of publication or of translation of the said work on any terms and for any period.

If the publisher should sell any edition to a publisher or bookseller in the United States of America, the provision as to royalties above set forth was not to apply, but the author was to be paid a royalty equivalent to one-half the royalty that would be paid were the copies in question sold to the English trade.

Mr. Deeping also undertook to offer Mr. Grant Richards the book-rights of all the books he might

Digitized by Google

have ready to publish for a term of five years, at certain terms better than those arranged for "Uther and Igraine," and in such cases the American rights to be divided in the ratio of 80 per cent. to Mr. Deeping and 20 per cent. to Mr. Grant Richards. Subsequently in accordance with the said undertaking Mr. Deeping offered to Mr. Grant Richards two other books which he had written, entitled "Love among the Ruins," and "The Slanderers," and they were accepted by Mr. Grant Richards. In 1905, Mr. Grant Richards was adjudicated bankrupt, and in February of the same year a trustee of his estate was appointed, who carried on the business and eventually disposed of the same to a third party as a going concern, together with the copyrights and publishing rights. During the time the trustee carried on the business of the debtor he received certain sums of money from American publishers in respect of sales made by them in the United States of America, and Mr. Deeping claimed that he was entitled to be paid in full by the trustee the royalties on such sales.

On the other hand, the trustee contended that Mr. Deeping could only prove in the bankruptcy for these royalties and receive the amount of the dividend on such proof. In these circumstances the case was taken up by the Society of Authors on behalf Mr. Deeping, and the matter came before Mr. Justice Bigham on the 18th March last, when Mr. W. O. Hodges (instructed by Messrs. Field, Roscoe & Co.) appeared for Mr. Deeping and Mr. Scrutton, K.C., and Mr. Moresby appeared for the trustee.

The learned judge delivered judgment as follows:

I think this application must be dismissed. Mr. Deeping had written a book, and he was, I presume, entitled to the copyright of that book; that is all he had; he had nothing else; that was the whole property that he possessed. He then in his own interest desired to sell it, and he sold the copyright to the bankrupt by an agreement of the 23rd April, 1903. The first clause of that agreement is in these words: "The publisher agrees to purchase"—the publisher being the bankrupt—"and the author"—that is Mr. Deeping—"agrees to sell the entire copyright in the book called 'Uther and Igraine.'" Now by those words in that agreement I think Mr. Deeping divested himself of the only property that he had in the book—the entire copyright. He stipulated for a price to be paid for that which he was selling just as a man who was selling goods would stipulate for the price to be paid for his goods. The price is to depend upon certain events, and it is to vary according to those events. I do not think it is necessary to go into the different scales upon which the price is to be calculated. It is sufficient to say that it is a price varying in amount according to circumstances which the parties themselves have agreed to. Mr. Grant Richards then becomes a bankrupt. What is the effect of that? In my opinion the effect is to vest in the trustee that which was vested in Mr. Grant Richards, namely, the property in the copyright, to do with it what he pleased. The contractual obligation which had been created by the contract forms the basis of a claim against Mr. Grant Richards, or rather against the trustee, which affords a proof against the estate. The amount of the proof may be difficult to ascertain, but the amount must be ascertained with reference to the damages which Mr. Deeping may be said to have sustained by the breach to pay the royalties.

I regard the whole transaction as if it were a sale of goods—a sale of goods upon the terms that the goods are to be paid for according to different scales in different events; but a sale of goods. I see no equity created, and therefore Mr. Deeping's rights are confined to a proof for damages in respect of the broken contract.

The application must be dismissed.

Mr. Hodges: With regard to the stamp, if your lordship regards this as a sale of goods I shall not have to pay the stamp duty.

Mr. Justice Bigham: I do not say this is a sale of goods. I merely say that I regard it for the purposes of this case as if it were a sale of goods. As I pointed out before, it is not a sale of goods, because there are no goods.

Mr. Moresby: The motion will be dismissed with costs.

Mr. Justice Bigham: Yes, I think it must be dismissed with costs.

Mr. Moresby: If your lordship pleases.

COMPANIES IN LIQUIDATION OR FOR WHICH A RECEIVER FOR DEBENTURE HOLDERS HAS BEEN APPOINTED.

THE Transatlantic Press Alliance is being wound up voluntarily under resolution of the shareholders passed on the 8th April. Mr. Frederick Stapley, of 2, Royal Mansions, West Croydon, has been appointed liquidator. This step follows on the appointment of a receiver for the debenture holders of prior date.

It would appear from the information we have received that the amount of the debentures is £3,500, and that it is not likely the assets will cover this amount. It seems almost certain that nothing will be left for the ordinary creditors.

Mr. Ernest Smith, of 93 and 94, Long Acre, W.C., has been appointed receiver for the deben-

Digitized by Google

ture holders in Edwin J. Brett, Ltd. He entered into possession of the assets of the company on the 3rd of April. In a letter received by our solicitors he states as follows: "It is rather early yet to say anything definite as to what will be done, but in the meantime I am carrying on the business, and hope that eventually the creditors will be paid."

We understand from the solicitors concerned that Mr. A. E. Prankerd, of 13, Burleigh Street, has been appointed receiver of the assets of F. Lumley and Co., Ltd., the proprietors of the *Court Journal*, for the sole debenture holder in that company.

The solicitors write that "The assets of the company are wholly insufficient to satisfy the claims of the debenture holder, and that consequently there are no assets available to provide for payment of the debts of unsecured creditors, *i.e.*, the contributors to the *Court Journal*."

IMPORTS AND EXPORTS IN THE UNITED STATES.

THE summary statement of the value of the imports and exports of books and other printed matter of the United States for the month ending December, 1906, and for the twelve months ending the same, compared with the corresponding periods of 1905, makes the following showing as regards books, music, maps, engravings, etchings, photographs, and other printed matter:

VALUES OF BOOKS AND OTHER PRINTED MATTER IMPORTED FROM OTHER COUNTRIES.

	Month ending December		12 months ending December	
	1905.	1906.	1905.	1906.
Free ...	$ 185,227	$ 264,023	$ 3,050,861	$ 3,246,540
Dutiable ...	196,455	276,428	2,217,346	2,933,612
Totals ...	381,682	540,451	5,268,207	6,180,152
Imported from:				
United Kingdom ...	$ 171,024	$ 201,947	$ 2,997,571	$ 3,246,839
France ...	32,988	48,888	391,048	415,511
Germany ...	127,767	186,397	1,292,642	1,765,653
Other Europe ...	33,431	75,202	412,049	542,587
British North America ...	7,987	16,500	106,360	119,287
Other Countries ...	8,485	11,517	68,537	90,275
Totals ...	381,682	540,451	5,268,207	6,180,152

VALUES OF BOOKS AND OTHER PRINTED MATTER OF DOMESTIC MANUFACTURE EXPORTED FROM THE UNITED STATES TO ITS NON-CONTIGUOUS TERRITORIES.

	Month ending December		12 months ending December	
	1905.	1906.	1905.	1906.
Countries to which Exported:				
Alaska ...	$ 3,039	$ 3,134	$ 108,462	$ 111,180
Hawaii ...	4,975	3,014	29,884	34,792
Porto Rico ...	13,620	34,290	73,013	174,547
Philippine Islands ...	2,406	3,499	63,408	50,057
Tutuila ...	—	—	615	89
Totals ...	24,040	43,937	275,382	370,665

Digitized by Google

WARNINGS TO THE PRODUCERS OF BOOKS.

HERE are a few standing rules to be observed in an agreement. There are four methods of dealing with literary property :—

I. Selling it Outright.

This is sometimes satisfactory, *if a proper price can be obtained*. But the transaction should be managed by a competent agent, or with the advice of the Secretary of the Society.

II. A Profit-Sharing Agreement (a bad form of agreement).

In this case the following rules should be attended to :

(1.) Not to sign any agreement in which the cost of production forms a part without the strictest investigation.

(2.) Not to give the publisher the power of putting the profits into his own pocket by charging for advertisements in his own organs, or by charging exchange advertisements. Therefore keep control of the advertisements.

(3.) Not to allow a special charge for "office expenses," unless the same allowance is made to the author.

(4.) Not to give up American, Colonial, or Continental rights.

(5.) Not to give up serial or translation rights.

(6.) Not to bind yourself for future work to any publisher. As well bind yourself for the future to any one solicitor or doctor !

III. The Royalty System.

This is perhaps, with certain limitations, the best form of agreement. It is above all things necessary to know what the proposed royalty means to both sides. It is now possible for an author to ascertain approximately the truth. From time to time very important figures connected with royalties are published in *The Author*.

IV. A Commission Agreement.

The main points are :—

(1.) Be careful to obtain a fair cost of production.

(2.) Keep control of the advertisements.

(3.) Keep control of the sale price of the book.

General.

All other forms of agreement are combinations of the four above mentioned.

Such combinations are generally disastrous to the author.

Never sign any agreement without competent advice from the Secretary of the Society.

Stamp all agreements with the Inland Revenue stamp.

Avoid agreements by letter if possible.

The main points which the Society has always demanded from the outset are :—

(1.) That both sides shall know what an agreement means.

(2.) The inspection of those account books which belong to the author. We are advised that this is a right, in the nature of a common law right, which cannot be denied or withheld.

(3.) **Always avoid a transfer of copyright.**

WARNINGS TO DRAMATIC AUTHORS.

NEVER sign an agreement without submitting it to the Secretary of the Society of Authors or some competent legal authority.

2. It is well to be extremely careful in negotiating for the production of a play with anyone except an established manager.

3. There are three forms of dramatic contract for **plays in three or more acts :—**

(*a.*) **Sale outright of the performing right.** This is unsatisfactory. An author who enters into such a contract should stipulate in the contract for production of the piece by a certain date and for proper publication of his name on the play-bills.

(*b.*) **Sale of performing right or of a licence to perform on the basis of percentages** on gross receipts. Percentages vary between 5 and 15 per cent. An author should obtain a percentage on the sliding scale of *gross* receipts in preference to the American system. Should obtain a sum in advance of percentages. A fixed date on or before which the play should be performed.

(*c.*) **Sale of performing right or of a licence to perform on the basis of royalties** (*i.e.*, fixed nightly fees). This method should be always avoided except in cases where the fees are likely to be small or difficult to collect. The other safeguards set out under heading (*b.*) apply also in this case.

4. **Plays in one act** are often sold outright, but it is better to obtain a small nightly fee if possible, and a sum paid in advance of such fees in any event. It is extremely important that the amateur rights of one-act plays should be reserved.

5. Authors should remember that performing rights can be limited, and are usually limited, by town, country, and time. This is most important.

6. Authors should not assign performing rights, but should grant a licence to perform. The legal distinction is of great importance.

7. Authors should remember that performing rights in a play are distinct from literary copyright. A manager holding the performing right or licence to perform cannot print the book of the words.

8. Never forget that **United States rights** may be exceedingly valuable. They should never be included in English agreements without the author obtaining a substantial consideration.

9. Agreements for collaboration should be carefully drawn and executed before collaboration is commenced.

10. An author should remember that production of a play is highly speculative : that he runs a very great risk of delay and a breakdown in the fulfilment of his contract. He should therefore guard himself all the more carefully in the beginning.

11. An author must remember that the dramatic market is exceedingly limited, and that for a novice the first object is to obtain adequate publication.

As these warnings must necessarily be incomplete, on account of the wide range of the subject of dramatic contracts, **those authors desirous of further information are referred to the Secretary of the Society.**

WARNINGS TO MUSICAL COMPOSERS.

LITTLE can be added to the warnings given for the assistance of producers of books and dramatic authors. It must, however, be pointed out that, as a rule, the musical publisher demands from the musical composer a transfer of fuller rights and less liberal financial terms than those obtained for literary and dramatic property. The musical composer has very often the two rights to deal with—performing right and copyright. He

Digitized by Google

COPYRIGHT IN LETTERS.

By E. J. MACGILLIVRAY, LL.B. (Cantab.), Author of "A Treatise upon the Law of Copyright."

[*Reprinted with the kind permission of the Publishers' Association.*]

THE decision of the Court of Appeal, in the case of Charles Lamb's letters (*Macmillan* v. *Dent*, Copyright Cases, 1906, p. 51, *Times*, November 8, 1906), has given rise to a good deal of speculation as to how far the law relating to letters has been settled or unsettled by the judgments of the Lords Justices. The detailed facts proved or admitted at the trial and the arguments of counsel will be found in "Copyright Cases" for 1906. Briefly, the facts of the case are these. Certain letters written by Charles Lamb to members of the Lloyd family were, in 1895, found in the lawful possession of Mr. and Mrs. Steeds, who were descended from the Lloyds. In that year the Steeds entered into an agreement in writing with Smith, Elder & Co., whereby they purported to transfer to them "all copyright which we possess and the exclusive right of publishing" the letters in question. Smith, Elder & Co. transcribed the letters, returned the originals to the Steeds, and published them in 1899, in a book intituled, "Charles Lamb and the Lloyds." Smith, Elder & Co. subsequently gave Macmillan & Co. permission to reproduce the letters. In 1903, J. M. Dent, with full knowledge of the previous transaction between the Steeds and Smith, Elder & Co., bought the original letters from the Steeds, together with "any right of publication which they might still possess." Dent then published the letters in a collection of Charles Lamb's letters, and proceedings were immediately commenced by Macmillan & Co. and Smith, Elder & Co. for infringement of copyright. After the action was commenced, Dent made an attempt to strengthen his position by acquiring from A. H. Moxon, the legal personal representative of Charles Lamb, all rights which such personal representative might have. Stated broadly, the substantial issue in the case was to determine whether the copyright in letters posthumously published belongs, as was contended by the plaintiffs, to the recipients of the letters or those who have acquired title from them, or, as was contended by the defendant, to those who have acquired title from the writer of the letters or his representatives. This depends on the provisions of the Copyright Act, 1842, and particularly on the terms of section 3, which are these, "the copyright in every book which shall after the passing of this Act be published in the lifetime of its author . . . shall be the property of such author and his assigns . . . and the copyright in every book which shall be published after the death of its author . . . shall be the property of the proprietor of the author's manuscript from which such book shall be first published and his assigns." The defendant's contention was that the term "proprietor of the author's manuscript" did not mean the proprietor of the paper as a physical thing, but meant the proprietor of the common law right to print and publish the literary matter, which right had been clearly recognized in the authorities as an incorporeal property distinct and severable from the property in the paper. This right they said remained in the writer of a letter, and in sending it to the addressee he parted no doubt with the property in the paper, but not with the common law right in the literary matter. If the writer retained the common law right it passed to his representatives on his death, and they and their assignees were the proprietors of the author's manuscript within the meaning of the Act. The Court refused to adopt this view, holding that the word manuscript must receive its natural construction. The manuscript meant the paper with the writing on it, and not the literary matter as a mental abstraction. They were clearly of opinion that the addressee of a letter became the proprietor of the paper or manuscript in that sense and therefore the proprietor of the author's manuscript was the addressee or any person who had subsequently acquired the property in the letter from him by descent, gift, or purchase.

Digitized by Google

Stated broadly, therefore, the addressee of a letter and those who acquire the property in the letter from him are entitled to the copyright in such letter if published for the first time after the writer's death, and as such proprietors of copyright they are entitled to prevent any one else from publishing. The question at once arises whether this gives an absolute right to the addressee of a letter to publish it immediately the writer is dead, and so to obtain copyright in spite of remonstrances from the deceased's relatives. Hitherto the accepted theory has been that the representatives of a deceased man can, with certain exemptions, absolutely prohibit the publication of his letters. In 1884, Vice-Chancellor Bacon granted an injunction at the instance of Lord Lytton, as the sole executor of his father, to restrain the publication of letters written by his father to his mother. Does that decision still stand, or would an injunction now be refused in similar circumstances on the ground that Lady Lytton's executrix was entitled to publish and acquire copyright as the proprietor of the author's manuscript? In *Macmillan* v. *Dent*, it was unnecessary for the Court to decide any such question. Charles Lamb's representatives did not challenge the publication of these letters in 1899, and must be taken as having acquiesced in the publication until 1905 when Dent procured an assignment from Moxon of such rights as he as sole representative possessed. The only question for the Court of Appeal to decide was in whom does the copyright vest when the proprietors of the letters publish and their right to do so is unchallenged until six years after publication. But although not directly in issue, the right of the personal representatives of a deceased author to prevent the publication of letters was expressly recognized by two of the Lords Justices. As being mere *obiter dicta* their remarks on this point have not the weight of a definite judgment; but they are important as showing that the Court did not intend by this decision in favour of the receiver of letters to overrule or vary in any way the previous decisions in favour of the executors' right to stop publication. Now although their Lordships made this express disclaimer of any intention to overrule the series of cases where the writer's executors have been held entitled to prohibit publication, it is essential in the light of the actual decision in *Macmillan* v. *Dent* to look very carefully at these old decisions and see whether the principle upon which relief was granted is any longer applicable. In none of these cases was it present to the mind of the Court that the receiver of a letter might by publication acquire a statutory copyright, and in fact most of them were decided before the present Copyright Act was passed and therefore before the receiver had any such possibility of acquiring copyright. Such cases as were decided subsequently merely followed on the authority of the previous decisions without reference to the alteration in the law.

Before the passing of the Copyright Act in 1842, the law relating to letters had been pretty well settled, at least as far as its practical application was concerned. The writer of a letter was acknowledged to have a definite incorporeal property in the literary composition: *Perceval* v. *Phipps* (1813), 2 V. & B. 19; *Gee* v. *Pritchard* (1818), 2 Swanst. 402; *Howard* v. *Gunn* (1863), 32 Beav. 462. When the letter was sent to the addressee in the course of ordinary correspondence, the writer parted with the property in the paper but retained his property in the literary composition: *Perceval* v. *Phipps* (1813), 2 V. & B. 19. The consequence of this severance of the property in the concrete from the property in the abstract was that the writer had the sole right of multiplying copies or publishing, and the addressee had the sole right to the possession of the letter. The writer could restrain any person, including the addressee, from publishing: *Pope* v. *Curl* (1741), 2 Atk. 342; *Gee* v. *Pritchard*; *Granard* v. *Dunkin* (1809), 1 Ball. & B. 207; and if the addressee had parted with possession of the letter, he could recover possession from any person, including the writer: *Oliver* v. *Oliver* (1861), 11 C. B. (N.S.) 139. Whether the addressee of a letter had any right to restrain the writer from publishing it seems doubtful. In *Pope* v. *Curl*, the plaintiff claimed an injunction to restrain the publication not only of letters written by him but of letters written to him, but Lord Hardwicke limited the injunction, and refused to grant it as to letters written to him. On the other hand, Lord Hardwicke did suggest in the same case that there might be a joint property in the writer and addressee, and in *Granard* v. *Dunkin*, the injunction granted to the executrix of a deceased lady restrained the defendant from publishing letters written by the executrix to the deceased and by a third person to the deceased. In this last case, however, there was a gross breach of confidence, as the defendant obtained possession of the letters while living in the deceased lady's house and apparently without her permission. Probably, the true view is that the writer of the letter retained the whole property in the literary composition, but the addressee might restrain any person, including the writer, from publishing, if he had obtained his copy surreptitiously or in breach of faith from the original letters which were the sole property of the addressee. There is certainly no direct authority for the proposition that the addressee could restrain the writer from publishing his letters from copies kept by him at the time they were written; but at the same time it is

Digitized by Google

quite possible that where there existed a strictly confidential relationship between the correspondents, the publication by the writer of his own letters would be almost as much a breach of confidence as the publication of the letters which he had received. Take for example the letters of Lord Chesterfield to his son. Is it possible to suggest that the publication of such letters by the writer would not be a grave breach of confidence of which the addressee would be entitled to complain? In such a case, the Court of Chancery might have granted an injunction, but the jurisdiction of the Court to interfere on the ground of breach of faith will be considered later.

So much then for the respective rights of the writer and addressee during their joint lives. But how or how far were these rights determined, altered, or transmitted on death? As regards the writer's claim to prevent publication, his personal representatives acquired the same right as he had. In *Thompson* v. *Stanhope* (1774), Ambler, 737, Lord Chesterfield's executors restrained Mrs. Stanhope from publishing the letters to Philip Stanhope. In *Lytton* v. *Devey* (1884), 52 L. T. 121, Lord Lytton's executor stopped the publication of Lord Lytton's letters to Lady Lytton, which was threatened by Lady Lytton's executrix. The author's common law right in his literary work undoubtedly passed as personal property on death: *Duke of Queensberry* v. *Shebbeare* (1758), 2 Eden, 329. Similarly the addressee's property in the manuscript would pass by delivery or as personal property on death, and it would be *primâ facie* presumed to be the property of any person in whose apparently lawful possession it was found.

It is now of importance to examine the principle upon which the Court proceeded in granting injunctions against the publication of letters. In all cases where the writer or his personal representatives were successful in stopping the publication, the plaintiff had undoubtedly a right of property which had been invaded, or of which invasion was threatened. In some of the cases, this invasion of a proprietary right is expressly stated to be the ground for interference: *Perceval* v. *Phipps*; *Gee* v. *Pritchard*; *Howard* v. *Gunn*. The other possible grounds for interference would be that the publication was in breach of an implied contract or in breach of a confidential relationship existing between the correspondents. In none of the cases relating to letters has this been expressed as the sole ground for granting an injunction, and more than one judge has doubted whether breach of confidence alone would afford ground for interference. In *Gee* v. *Pritchard*, Lord Eldon said: "I do not say that I am to interfere because the letters are written in confidence or because the publication of them may wound the feelings of the plaintiff; but if mischievous effects of that kind can be apprehended in cases in which this Court has been accustomed on the ground of property to forbid publication, it would not become me to abandon the jurisdiction which my predecessors have exercised;" and in *Perceval* v. *Phipps*, Vice-Chancellor Sir Thomas Plumer said: "It is not necessary here to determine how far such letters falling into the hands of executors, assignees of bankrupts, etc., could be made public in a way that must frequently be very injurious to the feelings of individuals. I do not mean to say that would afford a ground for a court of equity to interpose to prevent a breach of trust of that sort of confidence independent of contract and property." There seems, therefore, to be no authority for the proposition that breach of that confidence which is assumed to exist between intimate correspondents will afford ground for an injunction where neither invasion of property nor pecuniary damage is threatened. In *Lytton* v. *Devey*, Vice-Chancellor Sir James Bacon said: "The right to retain them remains in the person to whom the letters are sent, but the sender of the letters has still that kind of interest if not property in the letter which gives him a right to restrain any use being made of the communication which he has made in the letters so sent by him." This statement was made solely on the authority of the cases which have already been discussed and seems to carry the law no further.

Having reviewed the earlier cases relating to letters we will now turn again to *Macmillan* v. *Dent*, and examine the views expressed by the Lords Justices as to the rights of the sender of a letter, and of his representatives after his death. Lord Justice Vaughan Williams does not touch upon this aspect of the case. Lord Justice Fletcher Moulton said: "Now it is beyond question that the common law recognized in an author a property in his composition so long as he kept it to himself, but that property was lost by publication. It is not necessarily lost by communication. . . . Indeed, in one case, which is probably the case which comes up most frequently, namely, letters, I think it can be fairly said the law leant to the presumption that, at all events in the case where there was any scope for literary property in the letters, the sending of the letter did not denude the writer of his property in the composition. It also recognized that the author of a letter might have other rights of a totally different character which would enable him to prevent a misuse of the letter by the person to whom it was sent, and whose property it became. Such grounds as that the letter was confidential, that the matter therein was secret, that it was an abuse of trust to allow it to be published, were grounds upon which the writer of the letter might quite independently of any ques-

Digitized by Google

tion of property interfere with the unlimited use of the letter by the person who received it. But fortunately no such question as would be raised by such considerations occurs here, seeing that the writer had been long dead when these letters were first published." Lord Justice Fletcher Moulton also expressed the view in the course of the argument that a publication of a letter by the owner after the author's death would operate to vest the copyright in such owner, notwithstanding that the publication was a violation of the common law rights of the author's representatives, and that any right of property in the latter would thereby be determined leaving them such remedy, if any, as they might have on the ground of breach of confidence. Lord Justice Buckley does not express quite the same view. He says: "I agree that there exists in an author a right of property in the literary composition in the abstract thing as distinguished from the concrete thing, the words written upon paper. . . . The writer of a letter retains the rights flowing from authorship. He does not by sending the letter to the addressee authorise him to publish it. . . . Charles Lamb therefore, and after his death his legal personal representatives, had no doubt certain rights of property in these letters, namely, those which result from the fact that Charles Lamb was their author, and I agree that the determination of the statutory rights of copyright does not exhaust the rights. There exists at common law in the writer of the letter certain rights apart from copyright, such as for instance the right to restrain the receiver from publishing the letters. Instances of a successful assertion of this right are found in *Queensberry* v. *Shebbeare*, and *Gee* v. *Pritchard*, and reference may be made to *Perceval* v. *Phipps*, and *Caird* v. *Sime*, 12 A. C. 326. But the right to restrain the receiver from publishing is one thing, the right in the author himself or his representatives to publish and to obtain copyright is another. It is the latter alone we have to consider, and the latter is governed wholly by statute." The learned judge then examined the words of the statute and expressed his opinion that the proprietor of the author's manuscript was the proprietor of the bit of paper, and that he was entitled to the copyright if the letters were published posthumously. He then concluded, "I desire only to add that I do not feel pressed with any difficulty based upon the argument that it may result from this view of the Act that after the writer's death the addressee of the letter could publish notwithstanding the objection raised by the author's representatives, thus exposing the writer and his family to exposure of documents which might be private and confidential. It does not follow because the copyright, if there be publication, will be in the person who being proprietor of the author's manuscript first publishes, that that person is entitled to publish. The common law right to which I have referred would be available to enable the legal personal representatives under proper circumstances to restrain publication." Now these observations of the Lords Justices do not contain, and, as mere reservations of a point which was not material to the question at issue, cannot be expected to contain, any precise definition of the writer's representatives, or of the circumstances under which that right would be enforced by an injunction restraining the owner of the letters from publishing. In the present state of the authorities there seem to be at least four alternative views of the legal position which arises when the owner of the letters publishes or threatens publication and the writer's representatives object on the alleged ground that the letters are private and confidential. These may be stated shortly as follows:—

1. That the statute, by enacting that when a book is first published after the author's death the copyright shall be the property of the proprietor of the author's manuscript, deprives the author's representatives of the right to publish and acquire copyright, thereby divesting them, even before publication, of their common law proprietary right, and leaving in them only a right to restrain publication if they can show such a breach of confidential relationship as the Court, independently of any proprietary right, will restrain by injunction.

2. That the common law proprietary right remains in the author's representative until publication, but that a *de facto* publication, even although wrongful and in breach of the common law right, operates to divest the author's representative of his entire common law proprietary right and vests the copyright in the proprietor of the manuscript, leaving the author's representatives only the right to interfere, as in (1), on the ground of breach of confidence.

3. That, as in (2), the proprietary right remains in the author's representatives until publication, instead of entirely divesting the representatives of the proprietary right, operates merely to sever such right, and while vesting the copyright in the proprietor of the manuscript, leaves in the representatives that portion of the proprietary right at common law which entitles them to prevent publication of confidential or private documents.

4. That the entire common law right in unpublished documents remains in the author's representatives until they are published with their consent or acquiescence, and that no statutory right can be acquired as against them until such consent or acquiescence is shown.

Now the first of these alternatives can hardly be supported, because the statute does not purport to

Digitized by Google

deal in any way with the rights of parties before publication. These, as before, seem to be entirely governed by the Common Law, and the Common Law gives the author and his representative the exclusive right of determining whether or not the matter contained in the private documents shall be made public. If, however, the statute can be construed as divesting the representatives of their proprietary right at common law, then the representatives who desire to prevent publication can do so only on the ground that such publication is a breach of a confidential relationship, and it is very doubtful whether they could get an injunction on this ground alone. In the first place it is not at all clear that every letter or every correspondence is confidential in the sense that they create a confidential relationship which the Court will protect. There are letters passing between friends and acquaintances upon ordinary topics which contain no information but that which the recipient might freely communicate to all and sundry without giving reasonable cause for complaint. These seem to stand in a very different category from letters which contain information about family or business affairs, or which are of a very intimate nature, such as loveletters and the like. But putting aside such distinctions, and dealing with the case of letters which are essentially confidential, is there any authority for saying that the Court will prevent their publication solely on the ground of such confidence? It has already been observed that, in all the decided cases relating to letters, there is no case where the proprietary element was not present, and Lord Eldon and Sir Thomas Plumer doubted whether breach of confidence, standing alone, would have been sufficient to justify their interference. Apart from the letter cases there is no doubt a whole series of decisions where breach of confidence has been stated as the express ground upon which the Court has interfered to prevent the publication of documents, photographs, business information, secret recipes, and the like, and in some of these it has been said that breach of confidence or contract will justify interference, although no proprietary right has been invaded. For instance, in *Abernethy* v. *Hutchinson*, 3 L. J. (o.s.) Ch. 209, Dr. Abernethy's lectures to medical students were printed and published from shorthand notes, and Lord Eldon said that although there might not be any literary property in the lectures, since they were delivered orally without being reduced to writing, yet he would grant an injunction on the ground that the notes had been procured as the result of breach of confidence or contract on the part of some one who had attended the lectures. Again, in *Prince Albert* v. *Strange* (1849), 2 De G. & Sm. 652, where private drawings made by Queen Victoria and her Consort had been delivered to an engraver to reproduce, and the defendants published a descriptive catalogue of the drawings, Lord Cottenham granted an injunction. He said that the publication of the catalogue constituted an infringement of the plaintiff's property in the drawings, but added that the case by no means depended solely upon the question of property, for a breach of trust, confidence, or contract would, of itself, have entitled the plaintiff to an injunction. Reference may also be made to *Pollard* v. *Photographic Co.* (1888), 40 Ch. D. 345, where North J., on similar grounds, restrained a photographer from publishing copies of his customer's photograph. There are also cases, such as *Lewis* v. *Smith* (1848), 1 Mac. & G. 417, where solicitors have been restrained from disclosing information communicated to them by their clients and such as *Robb* v. *Green* (1895), 2 Q. B. 315, where employees have been restrained from disclosing information acquired while employed in the plaintiff's business. But in all these cases the facts do disclose, if not an invasion of property or injury to business, at least the possibility of pecuniary loss, so that none of them can be cited as binding authority for the proposition that the Court will interfere where no damage or pecuniary loss has occurred or is threatened. In *Exchange Telegraph* v. *Gregory* (1896), 1 Q. B. 147, the plaintiffs supplied Stock Exchange quotations to their subscribers under a contract that they would use the information solely for the purpose of their own business. The defendant, an outside broker, whom the plaintiffs refused to supply, induced one of their subscribers to break his contract and supply him with the information. The Court granted an injunction, holding that there was an infringement of the plaintiff's property, and Lord Justice Rigby said that that being so no proof of damage was required, but that, in so far as the plaintiff's claim was based on the procuring of a breach of contract, there would be no right of action unless damage could be shown. Now, in the case of the letters of a deceased author, if the right to publish and obtain profit from th m is not in the representatives, it is difficult to see how they can prove the possibility of pecuniary loss. The gist of their complaint is injury to their feelings. This in itself is clearly no cause of action: *Dockrell* v. *Dougall* (1898), 78 L. T. R. 840; *Roberson* v. *Rochester* (1898), 171 N. Y. 538; *Corelli* v. *Wall*, Copyright Cases, 1906; *Palmer* v. *National Sporting Club*, Copyright Cases, 1906: and injury to feelings, apart from the exceptional case of defamation, never seems to have been held as a ground for supporting an action which could not be supported on other grounds. The conclusion, therefore, is that there is no authority for holding that confidential relationship gives the confidant an abstract

Digitized by Google

right, the breach of which is an injury giving rise to a cause of action without proof of damage (see *Ashby* v. *White*, 2 Lord Raym. 955) ; and if it does not give rise to such an abstract right pecuniary damage must be shown, and injury to feelings alone will not support an action. If, then, the first alternative suggested above be right, it seems that, apart from possible proceedings on the ground of libel, the personal representatives may be left without any remedy, no matter how objectionable the publication of the letters may be. As has been already indicated, however, the view that the personal representatives' proprietary right is taken from them before publication cannot readily be accepted.

The second view is that the proprietary right at common law remains with the writer until publication, but that this right may be destroyed by a *de facto* publication, whether rightful or wrongful, and in particular by a publication by the owners of the letters. This appears to be the view held by Lord Justice Moulton ; but it leads to this curious result, that if the representatives can prove an intention to publish and can issue their writ before actual publication they will be in a much stronger position in so far as they will have the support of the proprietary right than they would have been if the owners of the letters had conducted the preparation of them for the press with such secrecy as to give no indication of their intention until actual publication. It is also a curious thing that a proprietary right may be destroyed by an act which is admittedly an infringement of that right, and that the same wrongful act may vest the property in the wrongdoer. So far as there is any authority one way or the other it seems to be in favour of the view that a wrongful publication does not divest the common law right. Certainly it does not do so in the author's lifetime. The common law right subsists and no copyright vests until there has been publication by or with the consent of the author or his assigns (*Caird* v. *Sime*, Lord Watson, at p. 343) ; and there is no reason why this principle should not apply to the right of the representatives after the author's death, even although the copyright will vest in some other person when such publication is effected. On the whole this second view does not commend itself as a satisfactory solution. If it were the right one the representatives could prevent publication on the ground of property before any publication had been effected. After publication their right would depend on breach of faith which, as has been pointed out, might not be sufficient ground for an injunction.

The third view is that publication by the owner of the letters, although it vests in him the statutory copyright, leaves in the author's representatives some kind of proprietary right which entitles them to prevent any publication which violates the confidence. This appears to be the view to which Lord Justice Buckley leans. It is really only another way of stating that confidential relationship creates a positive right to the maintenance of the confidential relationship, and that any attempt to violate the confidence is an injury actionable without proof of damage. As has been pointed out, there is no definite authority for this view ; but, on the other hand, it is certainly in accordance with common sense that there should be such a right, just as much as the right to protect one's character or person from attack, even although the feelings alone are thereby injured. The effect of this view, if right, is that both before and after publication the author's representatives have a proprietary right of some kind to support their claim to an injunction.

The fourth view is that, as suggested above, the common law right in its entirety remains in the writer and his representatives until there has been publication with his or their consent or acquiescence. Until such publication no statutory copyright comes into existence. This certainly seems the most satisfactory solution, as it leaves the common law right of the author and his representatives precisely as it was before the Act passed. Any other interpretation must, to a certain extent, more or less vary the incidents of the common law right, and there is no indication in the Act that there was any intention of altering the rights of the author and his representatives in unpublished matter.

In the opinion of the present writer, the view last stated is the most logical, and is technically a correct statement of the law ; but so long as it is conceded that there is some kind of positive right left in the author's representatives after an unauthorized publication by the owners of the letters, it is perhaps not very material whether the third or fourth view is adopted. In either view the Court will have jurisdiction to grant an injunction without proof of pecuniary damage or possibility of damage. Again, although the injunction will be granted for the protection of a positive right, it does not follow that an injunction must of necessity be granted because there is a technical violation of that right. An injunction is a remedy which the Court grants at its own discretion. It will only grant it in what it considers to be proper circumstances, and it is in this discretionary jurisdiction of the Court that the real solution of the apparent difficulties with regard to letters lies. Property, or positive right, is the peg upon which the jurisdiction of the Court hangs ; but, having that jurisdiction, it will, in considering the case for an injunction, give serious consideration to other circumstances which would not in themselves have entitled the plaintiff to bring an action. One

Digitized by Google

cannot doubt but that the Court would interfere at the instance of a deceased's representatives to stop the publication of familiar letters where such publication would disclose family intimacies or family business, and where the parties more immediately interested were still alive and objected to the disclosure. But it does not follow that the Court would think fit to interfere with the publication of all letters of a deceased person and for all time. It is impossible to define the circumstances in which the Court will think it proper to interfere; but the nature of the letters and lapse of time must always constitute important elements.

In the above remarks the case has been assumed as one where the representatives themselves have no copies of the letters. If they had copies made by the writer their position would undoubtedly be much stronger. They would be the proprietors of an author's manuscript from which they could print and acquire a valuable copyright, and the fact that a rival publication might involve them in pecuniary loss would be an additional element in favour of the Court exercising their discretion and granting an injunction. Even although the representatives had nothing from which they could publish the actual letters, the fact that they had materials for and intended to publish an authorized biography of the deceased might be an important element in considering whether an injunction should be granted. The publication of the letters might be unobjectionable in that they could not be complained of as disclosing any really private matters, and yet if such publication was likely to interfere with the profits to be derived from an authorized biography, the Court might be induced to interfere on that ground, whereas otherwise it would have considered the application for an injunction as unwarranted by the circumstances.

In conclusion, it may be mentioned that the right of the author and his representatives to prevent the receiver of a letter from publishing it or communicating the contents to others has never amounted to an absolute right to prohibit the disclosure of the letter to any person under all circumstances. The right, stated broadly, is the right to prevent communication to others, but there are exceptions where on the grounds of public policy the Court will not prohibit, and may even direct disclosure to be made. Thus it has long been recognised that a man may publish a letter which he has received, in vindication of his own character when the writer has made some charge against him which the letter tends to disprove. It was on this ground that Lady Lytton's representative sought to defend the publication of Lord Lytton's letters (*Lytton* v. *Devey*). The defence failed because the Court did not think that the "Life of Lord Lytton," written by his son, contained any imputation on the character of Lady Lytton. In *Perceval* v. *Phipps* the defendant had published, as he alleged by Lady Perceval's authority, certain papers which had been written by her. Lady Perceval afterwards publicly denied having given the defendant authority to publish the papers, and thereupon the defendant published certain letters from Lady Perceval tending to show that he had such authority, and the Court refused to restrain the publication. Sir Thomas Plumer said that "whatever degree of confidence or reservation of property may be implied from the transmission of a private letter, it would be too much to hold that the individual who receives it can in no case use it for the purpose of protecting himself from an unfounded imputation." Again, the Court will order the production of letters, no matter how confidential, if they are relevant to the issue in any legal proceedings. In *Hopkinson* v. *Lord Burghley* (1867), L. R. 2 Ch. 447, where a party to a litigation had refused to produce a letter which was relevant on the ground that it was a confidential communication, Lord Cairns said: "The question in all these cases is what was the purpose or object in the mind of the person sending the letter. The writer is supposed to intend that the receiver may use it for any lawful purpose, and it has been held that publication is not such a lawful purpose. But if there is a lawful purpose for which a letter can be used, it is the production of it in a Court of Justice for the furtherance of the ends of justice." The kind of communication which the writer may restrain depends on the nature of the letter and the relationship of the correspondents. In the case of letters of the utmost confidence and secrecy, communication to any other individual might be restrained, whereas in the case of letters of a less confidential character there would be nothing objectionable in the communication of the contents to relatives and intimate friends, and the writer of such a letter must be presumed to have intended and sanctioned such limited communication.

BRADBURY, AGNEW, & CO. LD., PRINTERS, LONDON AND TONBRIDGE.

Digitized by Google

Digitized by Google

should be especially careful therefore when entering into an agreement, and should take into particular consideration the warnings stated above.

HOW TO USE THE SOCIETY.

1. EVERY member has a right to ask for and to receive advice upon his agreements, his choice of a publisher, or any dispute arising in the conduct of his business or the administration of his property. The Secretary of the Society is a solicitor, but if there is any special reason the Secretary will refer the case to the Solicitors of the Society. Further, the Committee, if they deem it desirable, will obtain counsel's opinion. All this without any cost to the member.

2. Remember that questions connected with copyright and publishers' agreements do not fall within the experience of ordinary solicitors. Therefore, do not scruple to use the Society.

3. Send to the Office copies of past agreements and past accounts, with a copy of the book represented. The Secretary will always be glad to have any agreements, new or old, for inspection and note. The information thus obtained may prove invaluable.

4. **Before signing any agreement whatever,** send the document to the Society for examination.

5. Remember always that in belonging to the Society you are fighting the battles of other writers, even if you are reaping no benefit to yourself, and that you are advancing the best interests of your calling in promoting the independence of the writer, the dramatist, the composer.

6. The Committee have now arranged for the reception of members' agreements and their preservation in a fireproof safe. The agreements will, of course, be regarded as confidential documents to be read only by the Secretary, who will keep the key of the safe. The Society now offers:—(1) To read and advise upon agreements and to give advice concerning publishers. (2) To stamp agreements in readiness for a possible action upon them. (3) To keep agreements. (4) To enforce payments due according to agreements. **Fuller particulars of the Society's work can be obtained in the Prospectus.**

7. **No contract should be entered into with a literary agent** without the advice of the Secretary of the Society. Members are strongly advised not to accept without careful consideration the contracts with publishers submitted to them by literary agents, and are recommended to submit them for interpretation and explanation to the Secretary of the Society.

8. Many agents neglect to stamp agreements. This must be done within fourteen days of first execution. The Secretary will undertake it on behalf of members.

9. **Some agents endeavour to prevent authors from referring matters to the Secretary of the Society; so do some publishers. Members can make their own deductions and act accordingly.**

10. **The subscription to the Society is £1 1s. per annum, or £10 10s. for life membership.**

TO MUSICAL COMPOSERS.

THE **Society undertakes to stamp copies of music** on behalf of its members for the fee of 6*d.* per 100 or part of 100. The members' stamps are kept in the Society's safe. The musical publishers communicate direct with the Secretary, and the voucher is then forwarded to the members, who are thus saved much unnecessary trouble.

THE READING BRANCH.

MEMBERS will greatly assist the Society in this branch of its work by informing young writers of its existence. Their MSS. can be read and treated as a composition is treated by a coach. The term MSS. includes **not only works of fiction, but poetry and dramatic works,** and when it is possible, under special arrangement, technical and scientific works. The Readers are writers of competence and experience. The fee is one guinea.

NOTICES.

THE Editor of *The Author* begs to remind members of the Society that, although the paper is sent to them free of charge, the cost of producing it would be a very heavy charge on the resources of the Society if a great many members did not forward to the Secretary the modest 5*s.* 6*d.* subscription for the year.

Communications for "The Author" should be addressed to the Offices of the Society, 39, Old Queen Street, Storey's Gate, S.W., and should reach the Editor **not later than the 21st of each month.**

All persons engaged in literary work of any kind, whether members of the Society or not, are invited to communicate to the Editor any points connected with their work which it would be advisable in the general interest to publish.

Communications and letters are invited by the Editor on all subjects connected with literature, but on no other subjects whatever. Every effort will be made to return articles which cannot be accepted.

The Secretary of the Society begs to give notice that all remittances are acknowledged by return of post, and he requests members who do not receive an answer to important communications within two days to write to him without delay. All remittances should be crossed *Union Bank of London, Chancery Lane,* or be sent by registered letter only.

LEGAL AND GENERAL LIFE ASSURANCE SOCIETY.

PENSIONS to commence at any selected age, either with or without Life Assurance, can be obtained from this Society.

Full particulars can be obtained from the City Branch Manager, Legal and General Life Assurance Society, 158, Leadenhall Street, London, E.C.

Digitized by Google

GENERAL NOTES.

THE Annual Dinner of the society will be held at the Criterion Restaurant on Wednesday, May 8th, at 7 for 7.30 p.m.

Mr. Anthony Hope Hawkins, the Chairman of the Managing Committee, will be in the chair.

NOTICE TO MEMBERS.

WITH the June number of *The Author* the memorandum and articles of association of the society will be issued as a supplement, accompanied by a brief statement relating to the present constitution of the society.

WE understand that the Fifty-ninth Congress of the United States passed into history, on March 4th, without having taken action on the Copyright Bill, though it was favourably reported in both Houses on January 29th. Certain senators objected to giving consent for its consideration on the ground that the Bill contained various matters that were in controversy, and that some considerable discussion was required. It was admitted that there was not time in the condition of the Senate calendar for the consideration of any Bill, involving new matter, which called for discussion, and, by general consent, therefore, the Bill was thrown over for the consideration of the new Congress. The two committees—House and Senate—made material alterations, some of which are considered to be very undesirable alterations, in the text of the Bill since it was printed for consideration at the committee hearings, and the Bill as it stood when Congress adjourned therefore gave satisfaction to few, if any, of all who were interested in its passage. A further consideration of the text of these interpolated provisions will no doubt be called for before approval will be given to the enactment of the Bill in the next Congress.

IN a recent issue of the *Grand Magazine* there is an article on "Climbing the Literary Ladder," by "One Who Has Failed." It appears, after careful perusal, that the writer's failure was not due to lack of literary merit in his work, but to his ignorance of publishers' agreements and publishers' methods. That he was not a member of the society is quite clear from his confession that he fell into the trap of the guarantee agreement, which has been exposed many times, not only in the columns of *The Author*, but in other publications issued by the society.

It is difficult to conceive a more impudent form of imposition. The publisher may say that this form of agreement is equitable as far as the author is concerned, because he, the publisher, undertakes all the expenses and risk; but his statement is never borne out by the result. The author has to guarantee to purchase a certain number of copies at a fixed price six or nine months after publication. The number of copies he has to guarantee and the price he has to pay for these copies will usually cover the cost of production, and the balance of the edition usually belongs to the publisher. There is nothing whatever to stimulate the publisher to push the book until the six or nine months have elapsed. He then obtains the author's money and hands over the copies. Whatever copies he sells subsequently will be clear profit to himself.

Again we must say, "Avoid the guarantee system," and we trust this note may reach the eye of "One Who Has Failed."

THERE is a wonderful work being issued from Carmelite House entitled "Harmsworth's Self Educator." We are told that it will be completed in forty-eight fortnightly parts at 7*d.*, and on the cover are assured, "It is a fireside book in the homes of a million people," and is edited by Mr. Arthur Mee. Mr. Mee has been kind enough, in addition to his duties as editor, to write an article on "The Free Lance in Journalism." Does Mr. Mee write from the point of view of editor or contributor? for, on page 4674, he states that the ideal contributor "does not trouble about money and rarely asks an editor how much he will get for an article. He is in search of reputation and connection, and, however poor, thinks these things are more to him than cheques." This must indeed be the ideal contributor, certainly ideal from the point of view of any editor of Carmelite House. This is, no doubt, an extremely useful method of self education; but will the homes of the million people who read the volume really benefit by trying to carry out this principle? *Credat Judæus Apella.*

THOMAS BAILEY ALDRICH.

THOMAS BAILEY ALDRICH, died March, 1907. Poet. Novelist. Some time editor of the *Atlantic Monthly.*

This rondeau from the New York *Outlook* of December, 1906, written to congratulate the poet on his seventieth birthday, is reprinted with the kind consent of its author.

At seventy years one well might choose
To pause in service to the Muse:
Nor counts it much for blame or praise
To him whose brow is bound with bays
If she be kindly, or refuse.

Digitized by Google

Least—least of all, we need excuse
The Bard who, backward-looking, views
But blameless songs and blameless days
At seventy years!

And yet, Sing on. While life renews
Its morning skies, its evening hues,
Still may you walk in rhythmic ways,
Companioned of the lyre whose lays
None—in this tuneless time—would lose
At seventy years!

AUSTIN DOBSON.

THE NEW ANGLO-CANADIAN POSTAL RATES.

AN event of the utmost significance has occurred. As one of those who have been urging this reform forward for the last dozen years, I may frankly confess that it has taken most of us by surprise. All far-sighted Imperial reforms need not necessarily come from one political party in the United Kingdom, and that what the Duke of Norfolk, Mr. Austin Chamberlain, Lord Londonderry and Lord Stanley were unable to perform Mr. Buxton has seen his way, with of course the co-operation, to a quite unusual extent, of the Canadian Government, to carry out.

The new reform means in effect that a magazine such as the *Strand* or the *Windsor* or the *Pall Mall* can now be sent to Canada for one penny, whereas the charges on a similar magazine despatched to, say, Birmingham or Leeds would be four times that amount. There is no doubt that the new arrangement should greatly stimulate the sale of British periodicals in the Dominion, which has hitherto, owing to American competition, been almost a closed field to them. As to the result in promoting unity of thought and manner of thought and expression I need hardly speak.

Formerly periodicals could be sent across the frontier in bulk for about a halfpenny per pound, while those coming from the United Kingdom had to pay postage at the rate of halfpenny per two ounces, which is equivalent to fourpence per pound. As a result of this, the Canadian markets were flooded with American magazines to the almost total exclusion of their transatlantic rivals. English newspaper proprietors have long chafed under this arrangement, which they rightly held to be prejudicial to the mutual trade and material interests of both Canada and the Mother Country, and at the same time unfavourable to the growth of close sympathy and common sentiment between the two countries. But from May 1st, all this is to be altered. The rate on English periodicals coming into Canada has been lowered to one penny per pound on each packet, while that on American publications has been correspondingly raised to about twopence a pound in bulk. This places the United Kingdom in a more favourable postal position towards Canada in respect of newspapers, magazines and trade journals than that occupied by any other country, which is, of course, only what it should be.

Our thanks for this new position of affairs is due, as I have premised, in a very great degree to the Canadian Government, which will itself bear a substantial portion of the loss involved by the change.

The cheaper American magazines will, of course, be hit hard by the change; but even the total exclusion of many of them we Canadians could bear with equanimity. Our great hope is that the great English publishing firms will hasten to avail themselves of the opportunity of substituting English for American in the imported pabulum of our young and vigorous British communities in the West.

BECKLES WILSON.

COPYRIGHT AND COPYWRONG.

TOWARDS the end of February, Mr. Beckett put the following question to the First Lord of the Treasury in the House of Commons: "Whether his attention had been drawn to the fact that early and defective editions of Ruskin's books, discarded by Ruskin himself, were now being reprinted by several firms of London publishers and offered for sale in Great Britain and the Colonies; and whether, as the reprinting of misleading and obsolete editions of important ethical and scientific works, such as those of Ruskin and Darwin, was becoming so prevalent, he would introduce a Bill amending the law of copyright with a view to check this evil."

A discussion had been carried on in the papers dealing with the points put forward by Mr. Beckett. There is a growing practice among those who trade in literature, among those who gain their living by selling the brain-work of others, to pounce, as body-snatchers, on the defunct issues of an author's brain and produce them in editions tastefully got up and temptingly cheap, to ensnare the ignorant public. The man in the street buys the dainty article and finds he has an imperfect, mutilated, and in some cases a useless purchase.

One writer on the subject—we do not remember his name—suggested a remedy by throwing out of copyright the later and approved editions of the author, in order to protect the public. Is it possible that the writer of that letter was a

Digitized by Google

publisher? or possibly some stalwart champion of the public rights, of whom there have been some striking examples recently?

Mr. Beckett's question appeared simple and guileless, but underneath lay a great ethical problem. Has an author a right to the product of his brain?

There is no need to go into the *pros* and *cons* of this question in this short article. Everyone now concedes, except those who object to anyone holding any private property, that an author has such a right; many maintain that an author has greater rights than the holder of lands, houses, stocks, shares, and other corporeal or incorporeal hereditaments.

If this is taken for granted, then all legislation on the subject is how to confirm that property to its original holder, and not how to give to an author property he did not originally possess. If an author, however great, however distinguished, does not choose to publish his work, no one can force him to do so, although such publication might be of the greatest benefit to humanity; but if he once publishes it (that is, technically makes it public), then the question is how the property may best be conserved for his benefit, not how soon he may be legally robbed of it.

All civilised nations recognise this property; some hold it to the author for a longer, some for a shorter period; but the tendency of all modern legislation is to lengthen the period and not to shorten it.

Suddenly the proposition is put forward, *apropos* of Ruskin's works, that as soon as the first editions are out of copyright, the authors, executors, or the beneficiaries under his will should be deprived of the property in the later and revised editions—for the benefit of whom? Of the public? No, decidedly no. The plain answer is, for the benefit of the publisher.

It has been pointed out over and over again in treatises on copyright property that it is not so much the public who benefit by the termination of copyright as the publisher. If the public were to benefit, then it would be best for the Government to start a publishing monopoly of non-copyright works, and with the profits reduce the taxes.

That, in fact, it is the publisher who benefits, is quite clear from the number of editions of non-copyright books constantly being put on the market. It might almost be said that there is no publisher who has not some special series of his own.

Then there is another side to the question. The later editions sometimes are not only full of minor alterations, but are in fact new treatises. Who is to decide on a difficult point like this? Will the Government appoint a Censor?

In technical, scientific, medical, historical and other works, the later editions are very often not merely altered but added to, sometimes by chapters, sometimes by even volumes.

Is the author or his beneficiaries to be deprived of the result of this extra work, this fresh original labour? If this is the case, if the suggestion is carried out, surely a great injustice, a great wrong, will be done to the author, merely that the body-snatcher may reap a little extra profit.

There is, however, one very simple solution of the whole question, which does not seem to have been suggested, namely, that none of the early editions be allowed to be published until the whole is out of copyright, and this solution will most probably be the true one, when that long-desired consolidating Bill is introduced. For in that, as in most modern legislation on the subject of copyright, the duration of the property is limited to the life of the author and a fixed number of years after his death.

Then comes the last point, Mr. Lloyd-George's answer to Mr. Beckett's question:

"I am unable at present to make any promise as to the early introduction of copyright legislation, but when this can be undertaken, the question of finding a remedy for the evil referred to shall not be overlooked."

We are willing to admit the many, the great difficulties that surround this question. The longer the subject is studied the more intricate does it appear.

Many think that a Copyright Bill can be taken through the House with ease. They ignore utterly the Colonial questions that may arise, the questions under the Berne Convention and under other existing treaties, the many wheels within wheels.

But even if we grant them all these difficulties the time has come when the Government should take into consideration this subject, which is in crying need of reform.

PUBLISHERS' ADVERTISEMENTS.

From the Authors' Point of View.

PUBLISHERS are always complaining of the bad state of the book market—nobody buys books nowadays, they declare, and add that unless things improve very shortly they will have to go out in the street and sell matches. It is a pity that some of them don't do so, for they are clearly wasted as publishers. If, instead of whining about the apathy of the market, they would bring a little intelligence to bear in stimulating it, a considerable improvement would soon manifest itself. The direction in which this intelligence is most urgently required is that of

Digitized by Google

advertising. As an author himself, and therefore as one peculiarly interested in the subject, the present writer would say without hesitation that the majority of publishers' advertisements are childish in conception and practically useless in result. One would almost think, indeed, that when the average publisher issues a book his main desire is to conceal the fact. At any rate, he seems to take extraordinary pains to prevent anybody hearing of it. Literary infanticide ought to be an indictable offence.

When the butcher, or baker, or candlestick maker—or for that matter the individual engaged in any other form of commerce imaginable—has an article to sell he follows very different tactics. He brings the fact to the notice of prospective purchasers as widely as possible by dint of clever and attractive advertisements. The manufacturers of soap, pills, tobacco, pickles, clothing—and all the various wants of humanity—do this, and find it answers. Why, then, should the publisher adopt an attitude of dignified aloofness? When one has something to sell—whether boots or books—it is necessary to proclaim its merits. Yet the man who deals in the produce of an author's brains seldom realises this. He does advertise, certainly; but his method of doing so is, as a general rule, of a fatuous and stick-in-the-mud nature. When a new firm comes along and shows itself possessed of any enterprise, its rivals call an indignation meeting and protest against its "debasement of Literature." This, of course, is mere claptrap. Nothing is "debased" by boldly announcing the fact that it is a good article, or worth buying.

The truth is, where advertising is concerned, the average publisher is sadly behind the times. He inclines to a touching belief that people will buy his books without any particular effort on his part. When they don't, and he goes bankrupt, he wrings his hands and calls on Heaven to witness that the public is a many-headed ass and with no taste for what is good, and pure, and beautiful. He then pays his trade creditors a halfpenny in the pound, tells his authors that they ought to be ashamed of themselves for expecting royalties, and writes to the *Athenæum* to say that publishing is "played out." That he has only himself to blame nothing will induce him to believe. Even when it is pointed out that younger and more enterprising firms are forging rapidly ahead, and that the same means of doing so are open to himself, he still refuses, with mule-like obstinacy, to alter his plan of campaign. "What, advertise my books on the hoardings or in the halfpenny papers!" he exclaims, holding up his hands in horror. "What on earth will you be asking me to do next? My great-grandfather, who founded the firm, never did such a thing. Why should I?" You gently remark that at the remote period referred to there were no hoardings, nor any halfpenny Press, either; but the statement falls on deaf ears.

Next to being a philanthropist whose chief desire is to enrich authors, the average publisher prides himself on being a "business man." To this end he keeps an imposing array of ledgers in which all transactions are scrupulously entered. He points with special pride to those containing particulars of advertisements, and shows that he spends perhaps £500 a year on this head. "Yet, what is the result?" he demands plaintively. "For all the return it has brought in, the money might as well have been thrown away." Quite so. Indeed, it might have been better to follow this plan, for then it might conceivably have been picked up by somebody with a head instead of a lump of wood on his shoulders and put to a good use.

At a fair estimate it may be said that £25 is an average sum to expend on advertising an ordinary novel. This is not much, but, if laid out with intelligence and discretion, it would suffice to secure results worth having. As it is, however, the money, in the great majority of instances, is absolutely wasted. To begin with, the advertisements are written in the wrong manner, and then they are inserted in the wrong organs. Books, in all conscience, are difficult enough to sell under any circumstances; consequently, unless pushed by clever advertising, they stand no chance of finding a market. This clever advertising, however, is the very last thing that nine out of ten of them ever get. The wonder is, accordingly, not that the average novel has so small a sale, but that it has any sale at all.

Consider for a moment the usual form of a publisher's advertisement. Anything more unattractive, and better calculated to frighten a purchaser away, it would be difficult to conceive. "Here's a book. Take it or leave it," is practically all that the bald announcement of the volume's existence amounts to. Beyond the title, author's name and price, there is very little else. Some firms add the number of pages and size of cover, and think that in doing so they have reached the high-water mark of enterprise. But what is the good of it? What does it convey to the reader not versed in technical terms? Absolutely nothing. Here, for example, is a common specimen of a literary advertisement:—

> Brown (J.)—"A Purple Passion." Illus. Cr. 8vo, 7½ × 4¾, pp. 320, 6*s*. (Jones & Co.)

It looks more like a cross between a cryptogram and a chemical equation than anything else. Yet

Digitized by Google

the genius who designed it probably thinks it quite a brilliant effort.

The proper way to advertise such a book, so as to make it readily understood by the general public, would be the following :—

> "Mr. John Brown's new novel, *A Purple Passion* (Illustrated), is published by Messrs. Jones at six shillings."

It is not a hypnotic sort of announcement, certainly; still, it is at least intelligible to library subscribers, while it does not cost any more than the other kind.

The express function of a book advertisement is to whet the appetite of the reader, and induce him to buy a copy, or at any rate to order one from his library. Yet, how many secure this result? Possibly two per cent. It is a pitiful return, but a better one cannot be expected until the publishers improve their methods. A number of ways of doing this readily suggest themselves. First of all, the advertisement must be so attractively worded that the general public will read it, instead of skipping it; and then it must appear in a suitable medium. A long-winded and dull announcement is a sheer waste of money. Similarly, the effect of a well-written one is profitless when inserted in a paper that only appeals to a limited class, or to one that takes no interest in a volume of the description referred to. For example, a column notice of a forthcoming collection of minor poems falls flat in, say, *Ally Sloper*, but it might conceivably engage the attention of those who study the *Athenæum*. Yet publishers as a body devote very little thought to the suitability, or the reverse, of the organs in which they announce their wares. This is evidenced over and over again, as anybody who has studied the subject can testify.

Then, take once more the form of the average book advertisement. It is altogether wrong, and gives one the impression that it has been composed by the office boy or the lady typist. At any rate, there is nothing in it to make a reader feel that the sooner he buys the volume alluded to the better for his prosperity and happiness. The timid and half-apologetic air characterising the majority of such announcements merely inclines those who see them to think that the books are not worth buying. A publisher owes it to his authors to do something to stimulate an interest in what he has to sell. Many of them, however, seem to imagine that they are under no obligation of the sort, and when the poor writer comes along and humbly asks to be paid, they regard him as a greedy ruffian who is trying to rob them of the fruits of honest toil. In connection with this matter there is a story concerning the head of a very big publishing firm and a certain obscure author who ventured to ask for a settlement of his account. "You want money?" demanded the great man in accents of pained surprise. "What on earth for?" The applicant trembled at the other's frown. Despair, however, lent him courage. "Please, sir, I want to buy a joint of meat for dinner," he stammered nervously. The other nearly had a fit of apoplexy. "So, sir, you eat meat do you?" he demanded wrathfully, when he had recovered himself. "Pray, what shall I be hearing next?"

This, perhaps, is a little far-fetched. Still, it illustrates the attitude which some publishers observe to those who write for them.

Just as books are killed by being insufficiently advertised, so also are their prospects of success irretrievably injured by going to the other extreme and blatantly claiming for them all sort of qualities which they do not possess. Certain third-rate firms are notorious offenders in this respect. The sort of announcement they put forward is as follows:—

> "Brown's Books are the Best and Brightest! When you ask for them see that you get them. Observe the name on the cover and refuse all imitations."

This is merely vulgar and invariably defeats its own object, since it disgusts readers who might otherwise be tempted to buy.

Then, again, to herald an admittedly minor novelist as the "Kipling of Clapham," or the "Pemberton of Peckham," is equally silly, and deceives nobody. Yet a certain type of publisher never hesitates to claim the most superlative qualities imaginable in the lucubrations of any and every author whose work he is exploiting. This may take in unwary purchasers once, but it never does so twice. The next time a volume appears from the pen of such a writer they let it severely alone.

How, then, the question arises, ought books to be advertised? Well, it all depends on their precise nature. There must be different methods for different books. The proper way to advertise a novel, for example, is not necessarily the proper way to advertise a volume of biography, a blank verse drama, a collection of sermons, or a purely educational work. Yet, the majority of publishers apply the same methods to one and all, and then express pained surprise that the results are not entirely satisfactory. Who on earth in their senses would expect them to be so? For a novel, what is wanted is a striking and cleverly worded announcement, briefly indicating the scope of the book, and saying something about its successful reception. Short extracts from specially favourable reviews should also be printed. The most important point, however, is to display the

Digitized by Google

announcement boldly. To set it up in small type, and poke it away in an obscure corner, is quite useless. Of course, this means spending money, but it is money well laid out. Interest is also worked up in a book by means of sending out descriptive postcards, leaflets, and circulars to library subscribers and known book-buyers. The author, too, of any repute can probably give his publisher the names of a considerable number of personal friends who will undertake to distribute such circulars among their own acquaintances, and thus bring the book's name before an ever widening circle of readers. To print a thousand postcards or leaflets costs a good deal less than to insert a three-inch advertisement in a morning paper, and is productive of much better results. When the book in question deals with a special subject, such as travel or education, it is quite easy to ascertain by means of directories the names and addresses of hundreds of people all over the kingdom who would be likely to take an interest in such a work. If only ten per cent. of those circularised in this manner buy it, the expense is more than recovered.

Most publishers, however, are far too conservative (stick-in-the-mud would perhaps be a better term) to adopt any novelty in the way of advertising. For an author to suggest the issue by them of a pamphlet or circular referring to his book would be to meet with indignant protest. They "never heard of such a thing." This, in itself, is enough to convince them that it is useless. As for going the length of advertising in omnibuses, in compartments on tube railways, on theatre programmes, or on menu cards at restaurants—or anywhere else where the class they desire to reach may be expected to congregate—half of them would sooner close their premises first. The virtue of the preliminary paragraph, too, as a means of exciting interest about a book, is not sufficiently believed in. Some firms, for example, will not avail themselves of it at all, and others compose such announcements so badly that no editor will print them. Yet, here again is a rich and fertile source of valuable publicity that costs next to nothing. Why not exploit it properly, then?

It must be distinctly understood that the foregoing remarks do not apply to all publishers. Some firms are as enterprising as even the most exacting of authors—and some authors are extremely exacting—could desire. Still, they apply to a very considerable number. And it is because of this—and not because the general public take no interest in literature—that the book market is in an unsatisfactory condition.

HORACE WYNDHAM.

AUSTRALIAN LITERATURE.

IT would be impossible to speak in any but a prospective way upon the subject of Australian literature. At present there is no such thing. There have been writers, there are writers, and while they may claim to have done the most that has been done, perhaps that could be done in such a short space of time, yet that most is very little when it comes to stand under the serious heading of Literature. A land that a hundred and twenty years ago had not begun to be civilised, and is now the home of great enterprise and modern cities, has not had leisure for evolving dreamers; the makers of that country have been too busy supplying their physical wants to be conscious of mental ones; they have been living too fully with their bodies to need expression with their lips. Theirs has been the making of worlds, not the singing of them. With forests to hew and plains to till, with cities to build and fortunes to gather from the storehouses of the earth, men do not sit down to write sonnets or to make phrases.

What Australia may produce when she has found herself is subject for wide speculation. She has already contributed three names that are not unknown in three branches of the world's art—Melba, Mackennal, and Haddon Chambers. A singer, a sculptor, and a playwright who have won recognition in the heart of the universe are no mean contribution from an infant nation that lies right out of the world's highway. But it must be remembered that these three are the children of Britishers. They are born on Australian soil and brought up under the conditions of that country, but blood and bone they are British, and it is a question for consideration whether the race will gain or lose as it gets farther away from the stock from which it grew and becomes more and more a separate and distinctive type.

For his beginnings as a man the Australian has much to be thankful. He springs from the loins of a great people, and is nurtured in the lap of a wonderful Nature. In his veins runs the blood of men restless for adventure, yet strong to endure—men of culture and refinement many of them, who broke away from the comfortable, yet irking, routine of a monotonous existence to fight for their chance and win or lose it mightily. Through his lungs he breathes the strong, untainted air of a virgin and almost untrodden continent—air that sweeps over mountains covered with forests of giant eucalyptus trees and breathes vitality into the cities below. He has wide open spaces and a limitless horizon to foster his love of freedom, and a never absent sun to keep his spirit whole.

Digitized by Google

Again, if climate has anything to do with the making of the artist, he should emotionally be a very fine and a very varied one. In the north one lives in a haze of heat right through the year, with three months' rains on end. In the south one can run through the whole gamut of climatic emotions or emotional climatics between nine in the morning and nine at night. A blazing sun before noon, heavy tropical vapours after noon, a furious storm, and the night comes in cold and wet, with fires lighted for shiverers to cower over. There are no half measures. Whatever is, is, and wholeheartedly. It rains. The sky weeps for days with the abandonment of a child that will not be comforted. Its grief is eternal, it will weep for ever and ever and ever. Suddenly the rain stops, the sun pierces the clouds, and the whole world is brilliant; the child is laughing ecstatically and chasing a butterfly.

But, allowing that climate makes temperament, temperament does not always make the artist. Even though there can be no artist without it, there are many with it who are no artists. An emotional environment may make an emotional nature, but if one relies upon it to make an artist, how are Byron and Keats and Shelley to be explained? England cannot be called emotional, either climatically or geographically. The long, hard cold of its dark winter may teach endurance; but although endurance strengthens the will it does not necessarily stimulate the imagination. The tender loveliness of its spring and summer cradles you in an exquisite peace, but it does not urge you to action; it lays a cool, detaining hand upon you, but it does not beckon to the mountain tops. Yet it produced Byron—turbulent, passionate, ever restless—and gave to us Adam Lindsay Gordon, proudly called by us an Australian poet because he wrote in Australia on Australian subjects.

It would seem as if, while heredity and environment may supply the material, they do not make the finished thing. The Powers above, having decreed that there shall be a certain number of singers, whether by music or brush or pen, cause some to be born with the divine itch for expression and others to gain it through lack of fulfilment. Nature provides the clay, necessity breathes upon it, and God Himself decides who shall be allowed to live his song and who driven to sing it. Australians—at least, those born in Australia—have, since the pioneers made the way easy for them, been too happy enjoying to study their feelings. But when life begins to grow complicated they will begin to think. And when they think, they will suffer, and when they suffer they will write. That will be the beginning of literature, for no man has ever given as much from the fulness of his heart as from the emptiness of it—which is, perhaps, the fulness.

WINIFRED JAMES.

ESSEX HOUSE.

SO it was that, in the very gloom and splendour of Sir Philip Sidney's death, three hundred and twenty years ago, Shakespeare's star rose on the horizon. It appeared in no rival constellation, but in the centre of the brilliant cluster left widowed of its greatest glory. Whether Sir Philip Sidney and Shakespeare ever met is unrecorded, but the young actor must have seen the manuscripts of the "Arcadia" and "Astrophel and Stella" passed from sorrowing hand to hand, and have gathered from the inspired eyes of Lady Rich and her circle a thousand illuminating commentaries to guide his genius to heights yet unknown.

Mark the magnificence of the company at Essex House (once Leicester House) a great nobleman's great town house near the Temple, with its paved courtyard ringing with the hoofs of the mounted men-at-arms and its gardens sloping down to the Thames.

Under the branching chandeliers with their soft wax lights and against the dark panelling of the old hall goes Robert Dudley, Earl of Leicester, in crimson trunk-hose and doublet slashed with white satin, his velvet mantle carelessly thrown over his shoulder and his rapier very evident at his side. He is almost of the past generation, being to a day, some say an hour, the same age as Queen Elizabeth. Handsome and unprincipled. With him, in stiff embroidered brocade wrought about with needlework, is his wife Lettice, widow of Walter Devereux. Scandal has not left her reputation untouched, and she lies under suspicion (together with Leicester) of having hastened her first husband's death. These by her are her handsome Devereux children—the Earl of Essex and Penelope, and Dorothy, now in maturity of youth, handsome and wild.

Penelope is the wife of Lord Rich, a sullen-tempered tyrant, against union with whom she pleaded piteously—yea, to the very altar—but in vain. Her rich robe flashes diamonds and rubies, and her moon-pale forehead with its dark eyebrows and soul-arresting eyes compel attention. She is small of stature, but of penetrating vision, scornful of all pretence, witty of tongue, genial in address, gracious and queenly. There is one poor player in the room born two years later than herself, who is to find in those eyes more learning than in all books. But no one recks of him to-day. There are learned men here too: the Bishop of London and Sir John Popham, Chief Justice of the King's Bench; Sir Julius Cæsar, Physician to

Digitized by Google

Her Majesty, and many others who lament in affected euphuisms the absence of the courtly poet Edmund Spenser, now in Ireland. Meanwhile one greater than Spenser is in the hall, or perchance flitting in and out of it on his professional errands and overhearing the remarks of the busy servitors, afterwards to be recorded for us in his plays.

Yonder glides Frances, daughter of Sir Francis Walsingham and widow of Sir Philip Sidney, still in her widow's weeds, and near her hovers Essex. Little pleasing were it to Elizabeth the Queen had she witnessed the fascinating charms of these twenty years softened by the sorrow of two or three. But the Queen's mind is at rest, for she deems Lady Sidney no match for a great and wealthy Earl, and Frances maybe inherits so much of her father's subtlety and craft as to conceal much even from those who are ever round about her. The Queen will receive a rude awakening by and by.

Mary Countess of Pembroke may be seen here still in deep mourning for her brother Philip and also for Sir Henry Sidney, her father, and her mother, Mary Dudley, Leicester's sister, who all three died in the same year. Though her velvet gown is sombre, her Marie Stuart cap of lace is studded with pearls, and strings of pearls encircle her neck. With her are her two fine boys, afterwards to be the friends and patrons of Shakespeare, William and Philip Herbert. They come from their father's magnificent palace of Wilton, near Salisbury, and have caught a grave trick of sadness from their mother. In London the Pembrokes live in their stately town house, Baynard's Castle, near St. Paul's Wharf.

Sidney's sister, Pembroke's mother, merits more than a glance. She bears a strong resemblance to her brother, Sir Philip Sydney, but the face is broader and the forehead not so high. There is the same small mouth and chin with a critical, almost severe, expression, and the large grey eyes are almost bigoted, were they not redeemed by their contemplative and reflective glance. Her nose is aquiline, her eyebrows pencilled; they would be arched were it not for a slight break which adds something of character yet of obdurance to her look. Her high character must have entitled her to the honour of being Lord Pembroke's third wife. His two previous wives were of royal descent, and he has left enormous riches to his heir. William Herbert may indulge his melancholy to his heart's desire, for he is fated to come into £22,000 a year, £176,000 of our money. Is he not the Melancholy Jacques of "As You Like It"?

See, here comes with buoyant step the "merry madcap lord," the tall, well-dressed Sir Charles Blount, a younger son, anxious to retrieve the fallen fortunes of his house. He is the Sir John French of his age, a keen, successful man of action, and he is also probably the Orlando, Biron, and Benedick of Shakespeare. After the last of his set is married he still remains unwed, even to the very mature age of forty. He is the bond-slave of Lady Rich, Essex's sister, and after her divorce, in 1605, from Lord Rich "Benedick becomes a married man." A round-headed, sanguine complexioned man, with lines of the merriest humour about him, and a nose more gifted and *retroussé* than classic. Mark here the pendant Florio, the Italian scholar and dictionary-maker, afterwards to figure as Holofernes and near him the phantastical Monarcho, a Don Quixote but without a soul, seen at every gathering of the fashionables.

Near him again see the handsome, modest, witty, beardless boy ten years younger than Shakespeare, Henry Wriothesley, Earl of Southampton. He watches with gentle but absorbing admiration Penelope's cousin, Elizabeth Vernon, tall as a cedar, ruddy as a rose, white as a lily, with crisp golden or auburn hair like majoram buds. Her good humour transfigures the somewhat heavy character of her oval placid beauty. She is the Princess Katherine, the Celia, the Helena of Shakespeare, always in charming contrast to her naughty cousin, Penelope Rich, who is to figure as Rosaline, Rosalind and Hermia later on. She is a woman Titian should have painted.

We shall not find Sir Walter Raleigh or Lord Burleigh or any of the Exeter Cecils here, though Lord Burleigh is guardian to William Herbert and Lord Southampton, and he has daughters and granddaughters he would fain marry. He casts no favourable eye on Essex and keeps not the same company. There is to be a play to-night, and throne-chairs are brought forward in the Great Hall. Enter the players. We sophisticated folk of a later day know well from Hamlet the bombastical stuff to be performed, and we know, too, the unceremonious chaffing of the players; but what still remains a mystery to us is the willing alert young Warwickshire man, almost devoid of vanity, the William Shakespeare but lately come to town. In days to come he will not be browbeaten here as in rustic Stratford-on-Avon, but his genius will be discerned and drawn out by those who have trodden steep paths themselves. Penelope Lady Rich, wicked though she be, will penetrate sooner than the rest of the world the reserve that fences the greatest genius of all England. She will discern his great capacity and unequalled sweetness of nature, and with no thought of sentiment, but perhaps some coquetry, will effect his conquest. He will love and fear her and write for her what no one else could draw from his reticent and self-sufficing nature; yet will she never be the woman

Digitized by Google

his heart approves, or whom he would wish as a wife for his friend. She is an inspiring idea only as Di Vernon was to Sir Walter Scott, an intellectual Britomart.

A year or two later and Leicester is dead—yet still many of the same guests muster at Essex House. It is 1589, and Shakespeare is already making his mark.

One evening Essex himself, tall and able-bodied, stooping a little from the shoulders, touches Shakespeare lightly with his extremely delicate hand. "My sister, Lady Rich, tells me you write poesy—eh? I myself evaporate my thoughts occasionally in a sonnet!"

"My lord," answers Shakespeare, "I have done something of the sort at the request of those who have the right to command my services."

"Discretion is a great jewel! Hist in your ear! I have learnt to-night of the sudden death of Lady Sidney's father, Sir Francis Walsingham. His daughter knows it not yet. This will leave her very desolate; I have a mind to ease her grief. As it abates I would give an entertainment here to divert her sorrows. What plays or devices have you as yet unplayed? Southampton, draw nigh and lend us your invitation."

"My lord Essex, it will be a boyish fancy—it is nought——"

"Speak out—you have something in reserve," urges Essex.

"I can conceive nothing more mirthful than our life here, holding as it were the mirror to ourselves——"

"A play in which we should all be bodied forth," says Southampton hesitatingly.

"What say you, Will?" queries Essex.

"If your lordships will take nothing amiss, it would be a great ornament to humanity. In all my studies I find nothing to surpass the knights and ladies of Merry England. They are worthy models for great drama."

"Then let it be so," says Essex. "Lady Sidney must be in it—a princess or so forth, myself her lover; Lady Rich and Sir Charles Blount must be in it, and let them retort smartly as they are wont; Mistress Vernon and Southampton must be in it, and Perrot and Dorothy, my sister."

"Ay, and the phantastical Monarcho," chimes in Shakespeare.

"And little Tom Nash," strikes in Southampton.

"Be it so; then bring me some rough draft of the matter this day se'nnight," concludes Essex.

"It shall be done, my lord."

"Now who is for the dance?" cries Essex; "the company must not depart so early," and he strides through the room, restoring gaiety and bustle wherever he goes.

Only in imagination can we join in such revels as these; but our vision may be keener if in the spirit of pilgrims we toil up to the top galleries of the National Portrait Gallery off Trafalgar Square. Here are the greater number of the personages spoken of, and on canvas. If this could be supplemented by a visit to an Elizabethan theatre, in which performances could be witnessed as in Shakespeare's time, we should indeed have a magic representation of past national history.

LITERARY FORGERIES.*

It would be difficult to imagine anyone interested in literature who did not find Mr. J. A. Farrer's work on "Literary Forgeries" both interesting and entertaining; but the author who could peruse it without being attracted is inconceivable. If such an author could exist he would be beneath the rank of a hack: one for whom authorship contained no meaning, whose thoughts had never found either amusement or instruction in the complex problems with which his pen had compelled him to become acquainted. And it is hardly thinkable that the meanest hack has not from time to time had occasion to reflect with interest upon the things which are possible for a writer and those which are not possible. Mr. Farrer's book is one more evidence of the truth that one of the things that is not possible is for one man to write like another.

The experiment has been tried often enough; and more often than not with malicious intent of some kind or another. There has been probably no age, and there has been certainly no department of literature, that has not produced its literary forgeries. Literary forgers, like other forgers, have enjoyed a singular capacity for believing in their own address, and the consequent probability of escape from detection. After the manner of rogues, they have in many cases given evidence of abilities which, had they chosen to employ them honestly, could hardly have failed of attaining to singular success. But in one particular they stand unrivalled. Having engaged themselves in enterprises that are by their very nature impossible, they have in the execution given evidence of an audacity which the most daring rogues of other sorts can seldom, if ever, have equalled, and assuredly never surpassed. The glorious, if ill-founded, belief of youth in its own abilities is proverbial. But has it ever surpassed the infatuation of William Henry Ireland, who, when he was barely eighteen, imagined it possible

* "Literary Forgeries," by J. A. Farrer, with an Introduction by Andrew Lang. London: Longmans, Green and Co. 1907.

Digitized by Google

to forge a play by Shakespeare; and managed to carry the hoax so far that Sheridan was persuaded to produce it?

Mr. Farrer makes no attempt to record all the literary forgeries of which historical evidence is forthcoming. To do that would require a small encyclopædia. He selects only a certain number of the most renowned, and relates their history in a manner which will enable the reader to enter fully into its piquancy without bringing to the task any of the erudition of a specialist.

The range is wide. Celebrated classical forgeries (some of them of an antiquity that lends them importance) rank first: the Letters of Phalaris, the Fables of Æsop, the *Consolatio* of Cicero, and Petronius' "Supper of Trimalchio." Respecting the last we must confess to considerable doubts whether it is not erroneously suspected of being apocryphal. Bertram's *Britannicarum Gentium Historiæ Antiquæ Scriptores Tres* follows in the second place, and after this the astounding exploits of Simonides, the Italian forgers, Psalmanazar's mystifications, *Eikon Basilike*, ecclesiastical forgeries (or rather a small sample of them), the tragedy of Chatterton, Lauder's attacks on Milton, the forged letters of Byron and Shelley, the German (historical) forgeries of Wagenfeld, Vrain-Denis Lucas' patriotic forgeries, the Marie Antoinette forgeries, Ireland's "Vortigern and Rowena," and, to conclude, a chapter on ballad forgeries. This, it will be perceived, is an extensive range; and the various results which befel these manifold efforts to impose upon the public, in many cases on the learned public, are curious and entertaining. The people who were hoaxed were often by no means wanting in erudition, or specialised erudition: and it would seem that the literary forger may count upon the tolerably certain support of some *savant* or another of real ability. That is, of course, supposing the fraud to have been conducted with address; and the actual genius displayed in some of the impostures described by Mr. Farrer is positively amazing.

Naturally, desire of filthy lucre played its part in prompting these misdirected employments of talent. But it is noteworthy that merely sordid motives have been the exception. Ecclesiastical forgeries have generally had for their aim the support of some claim to authority, or the concoction of evidence in favour of some particular "doxy." The pleasure to be derived from inventing ancient history has been a temptation that certain minds have found irresistible. Poor Chatterton's case was practically little more than a bid for a public; and his assertion of the discovery of ancient poems, a pretence little different from the announcement that "The Castle of Otranto" had been translated from an Italian original, made by Walpole, who first of all exhibited sufficient ignorance of Middle English to believe in Chatterton's transparent pretence and afterwards used his influence to crush him. Pure vanity must have prompted Ireland. Political motives prompted the Marie Antoinette letters and *Eikon Basilike*. How many people are there who are still pleased to consider *Eikon Basilike* the genuine work of Charles I.? Resentment of a supposed wrong (which was really no more than a stroke of ill-luck) moved Lauder. Vrain-Denis Lucas, the immensity of whose enterprises is rivalled only by the forgeries of Simonides, received large sums for the ancient letters which he pretended to have discovered; but patriotism played no small part in his frauds. The Shelley letters present a case of purely sordid motives. Fairly early (if somewhat accidental) detection was their fate. But Psalmanazar reaped substantial returns from his impositions. Good people subscribed to support him; and the Bishop of London sent him to Oxford.

Psalmanazar's "Historical and Geographical Description of Formosa" was no doubt a fraud; and his translation of the Church Catechism into the language of that island—that is to say, into a language of his own invention—may be called a forgery of a kind. But it seems to us that, strictly speaking, Psalmanazar was rather an impostor than a forger: a shrewd impostor, who saw how to make capital of the British fear of the Pope and the Jesuits; but not a literary forger in the strict sense of one who attempts to pass off his own productions as the writings of another.

Of all the varied characters that appear in Mr. Farrer's book, the most interesting is the Greek Constantine Simonides. This man must rank as the undoubted prince of literary forgers. The immensity of his productions rivals the fertility of Vrain-Denis Lucas; and whilst complete exposure was ultimately Vrain-Denis Lucas' lot, Simonides managed certain mystifications that remain unsolved. Both his origin and his end are obscured by uncertainties. That he was an impostor there can be no possibility of doubt; but whether it was possible for him to have forged all that he offered as genuine is extremely problematical. And which of his manuscripts were forged and which were genuine seems to be a problem to which the learned world is still unable to give an altogether satisfactory reply. Exasperated by failure to get some of the things accepted which he desired to see accepted, he appears afterwards to have revenged himself by confessing that he had forged documents which were genuine; and he certainly never succeeded more completely in anything than in enraging Tiscendorf by asserting that the Sinaitic Codex (Tiscendorf's crowning

Digitized by Google

discovery) was merely one of his early forgeries.

The work contains an entertaining introduction by Mr. Andrew Lang, who has several pertinent things to say concerning certain "faked" ballads.

LITERATURE AND LETTER-WRITING.*

LADIES may be authors, but the title of a book seems to need amendment which includes letters of Jane Welsh Carlyle, Charlotte Brontë and George Eliot, to take a few names at random, among those of "literary men," and in which so many male letter-writers have to yield pride of place to women, if excellence in letter-writing as a distinct branch of literature be considered. Everyone may have his own idea as to what letters should be; but when Lord Chesterfield defined their purpose as "familiar conversations between absent friends" in one in which he gave excellent advice on the subject to his son, he did not go far wrong; and the collection made by Mr. Mumby affords us an opportunity for judging readily how far literary men and women have proved themselves capable of carrying out his lordship's views, upon the subject. It is a collection which commences with Sir Thomas More and ends with John Ruskin and Robert Buchanan; the letters are well selected, and if unavoidably they afford only a somewhat scrappy knowledge of the epistolary achievements of the writers, an anthology has the advantage of affording many a glimpse which may awake a desire for closer and more complete scrutiny. Who are the best letter-writers among those included? The question suggests an examination paper in which the answers would be difficult to adjudicate upon, unless the plan of adopting the vote of the majority were borrowed from the popular competitions with which we are familiar. How many would be held superior to Lady Mary Wortley Montagu, if judged by Lord Chesterfield's standard, aided by such canons as she herself suggests in comparing Lord Bolingbroke with Madame de Sévigné in her letter to the Countess of Bute, dated July 20, 1754? A century and a half have not yielded many who can "mention the incidents of the day" as Lord Chesterfield would suggest, and gild phrases not always "the tittle-tattle of a fine lady," with "airy expressions and a flowing style," as easily, as gracefully, and in as masterly a manner as Lady Mary. "What literary man wrote the best letters, and what literary woman?" might be a question which would introduce slightly different standards and prevent the influence of prejudice in favour of his or her own sex disturbing the judgment of whoever replied to it. "What are your views on Shakespeare as a correspondent?" would perhaps provoke the answer from a "Baconian" that no letters in the usual sense can be given as examples, and that the dedication of "Lucrece," which is cited as a letter (commencing "The love I dedicate to your lordship is without end; whereof this pamphlet without beginning is but a superfluous moiety"), is but a sign-post pointing the way to cryptic signatures of the true author at the beginning and end of the poem. "Which writer's pluck do you admire most?" There are plenty of examples of authors struggling to preserve *mens æqua in arduis* to be found scattered among the correspondence of a profession which has not always found the pen a weapon equal to keeping the wolf from the door; but there are others besides the impecunious to be considered in replying to such a question from the materials provided by Mr. Mumby. Sir Thomas More's letter, written "wyth a cole" from the Tower opens the first of his two volumes, and the second has letters from others who have faced suffering and death with equanimity, as did Tom Hood, jesting as he wrote "Good-bye"; or Coleridge, "on the brink of the grave," exhorting his godson; or Robert Louis Stevenson. There are last letters, too, to be considered of Byron and Charlotte Brontë, though neither wrote with knowledge of that which was imminent. "Which was the best letter-writer, Byron or Shelley?" is suggested by the name of the former. The editor, who prefixes brief but useful notes to each batch of letters, says that "Byron's letters, though they lack the sincerity and exquisite finish of Shelley's correspondence, are thoroughly characteristic of the man," and quotes the opinion of Matthew Arnold in praise of Shelley. In the quality of being characteristic Byron's letters are certainly conspicuous. Read side by side with those of Shelley, looked upon as the frank expression of a friend's thoughts in writing to a friend, and judged as letters written without thought or intention of publication, which a friend might desire to receive and enjoy, it is quite possible to hold them the work of the better letter-writer. Whether they are the work of the better essayist or prose writer for the general reading of those interested in his subject is another matter. Perhaps there is more to be learnt about authors from their letters than is the case with other men and women, because they are practised in expressing their meaning. We can read in examples presumably chosen for us because of some special topic of interest

* "Letters of Literary Men," arranged and edited by Frank Arthur Mumby. London: George Routledge and Sons, Ltd.

Digitized by Google

illustrated by them, what those who lived before the Society of Authors was founded thought of their publishers and their editors, or where they did not express their feelings in so many words we can read between the lines. We can read, moreover, what they thought of their contemporaries, and, not less often, what they thought of themselves. The two volumes under consideration hardly adapt themselves to steady and continuous reading as those do which trace the life of a single writer through his correspondence; but for anyone who can pass an hour pleasantly renewing his acquaintance with well-known topics, or dipping into that which has before been difficult of access to him, they are likely to prove a source of considerable pleasure.

VOL. III. OF THE NEW "GROVE."*

THIS volume deals with the letters M to P inclusive. Comparison with Vol. II. of the original edition shows that from the beginning of M to the end of P, including also those letters in the appendix, 169 pages of extra matter have been added. To keep within the limits of five volumes as advertised, discretion in regard to choice of new material has obviously to be used. Otherwise there would be a repetition of what occurred when the late Sir George Grove, in bringing out his Vol. I., announced that the whole issue would be complete in two volumes. Instead, it became a four-volume work, exclusive of a supplement containing the general index. Although each of the present volumes contains about one hundred pages more than those of the first edition, it is to be regretted that, seeing that Mendel in Germany required twelve volumes, the editor of the work before us did not plan to make it at least in six instead of five parts, in order that it should be rendered as enduringly useful as possible. In Germany, France, Spain, and even Portugal, there are excellent dictionaries of musicians of those nations. In collaboration with Mr. James C. Brown, the late Mr. Stephen Stratton patriotically endeavoured to remedy such a literary musical vacuum in our country by the issue of the dictionary "British Musical Biography" ten years ago. This gave particulars of musical artists, authors, and composers born in all parts of the British Empire. In that work many more names are recorded under the letters M to P than will be found in the new Vol. III. of "Grove." Likewise, if we take Pauer's "Pianists' Dictionary," it will be seen that there are several omissions of distinguished performers or composers who might have been mentioned in the volume before us had there been space. One interesting name, the exclusion of which the late Mr. Ernst Pauer would have deemed an unpardonable oversight, inasmuch as, in his own dictionary, he gave a column and a half about himself, is that of the present Editor of "Grove," concerning whose busy career no word is mentioned. This, of course, is following in the footsteps of the founder of the first edition rather than those of Dr. Reissmann, who, when revising Mendel's musical cyclopædia, devoted a page of close print to himself and a short paragraph to the founder. As an organist, the trumpet-stop was no doubt his favourite, and he was evidently under the impression that true modesty does not consist in an ignorance of our merits but in a due estimate of them. Mr. Shedlock, on the other hand, when translating the German dictionary of Riemann, gave two columns to the compiler and spared the reader details concerning himself. But in Riemann there are certain features which might have been followed in the present volume. Here, for instance, there is no direct mention of either music publishing or music publishers, although there may be details treating of various firms scattered throughout the work. Cross-headings, for reference purposes, would have been convenient. Presumably a general index at the end will make good such oversights. There should have been no difficulty to have incorporated in this volume a general article on music publishing analogous to that which appeared in the later volumes of the "Encyclopædia Britannica" on book publishing, including not only British, but American and leading Continental houses. Again, the application of scientific ideas to music has, as everyone knows, been responsible recently for the springing up of an enormous industry in music-recording machines, such as the phonograph and gramophone. In the much-criticised tenth edition of the "Encyclopædia Britannica," issued five years ago, the phonograph was ably described. Strange to say, no word concerning this epoch-making invention appears in the volume before us. Perhaps it will be dealt with by a qualified acoustician under some such name as "recording appliances." If so, there should have been a cross-heading in the present volume. In the supplement to the encyclopædia mentioned, there is also an illustrated article referring to mechanical piano-players. These during the past decade have, it is needless to say, given an immense stimulus to many musical industries. The manufacture of perforated music rolls alone is an exceedingly

* Grove's "Dictionary of Music and Musicians." Edited by J. Fuller Maitland, M.A., F.S.A. In five volumes. Vol. III. London: Macmillan & Co., Ltd. 1907. 21*s.* net.

Digitized by Google

interesting department of such work. Yet the volume before us is silent regarding all these developments.

On the other hand, the articles on music printing, musical libraries, and musical periodicals have been added to considerably in value by being brought up to date as far as possible. The record of musical periodicals occupies nearly nine pages of close letterpress.

In many respects, therefore, the new "Grove" is a great improvement on the old. It is a monument of painstaking labour and careful research. Although perfection in this world is unattainable, it must be remembered that there are well-defined degrees of excellence and acknowledged that the standard is very high when one estimates truly the untiring work of Mr. Fuller-Maitland.

A. R.

"A SUMMARY."*

THE title of this book as it appears on the cover tends to mislead the public and the would-be purchaser, as he may be led to expect an exhaustive catalogue. But on the first page the title is followed by this additional statement, in brackets: "France, Germany, Italy, Spain from the Origens to 1400." With this limitation the scope of the book is clear, and we are grateful to the compiler, Miss Marion Edwards, for the trouble and care she has bestowed upon the work. It is, of course, impossible, in reviewing a book of this kind, to do more than select certain points with which one may be acquainted, and, checking their accuracy, to deduce the accuracy of the rest of the book. Acting on this principle, we have come to the conclusion that the summary is exhaustive and satisfactory. The summary of English literature commences with the Anglo-Saxon period, and is continued through the early centuries of Anglo-Saxon literature, until, in the gradual process of evolution of the race, it terminates with the writers of the 14th century, which of course include Geoffrey Chaucer. The other nations are dealt with in the same way and on the same principle.

The book is essentially a book for scholars and students, and will be of service to those who desire to make a study of the literatures of any of the countries mentioned.

* "A Summary of the Literatures of Modern Europe." By Marion Edwards. Dent.

CORRESPONDENCE.

A New Society.

Sir,—It would surely not be out of place to call attention, in the pages of *The Author*, to a new society which was formed at the beginning of the year, but of which, possibly, many members may not have heard as yet.

The name of this new society is "The Society for Biblical Study," and its aim is described in its second bye-law thus:—"The aim of the society is to encourage and advance the study of the sacred Scriptures and of the great departments of knowledge more or less in immediate relation thereto." On the council and in the first list of Fellows are to be found the names of leaders of Biblical Exegesis, of Assyriologists and Egyptologists, so that the movement is entitled to consideration.

Now it is, of course, only from a literary point of view that *The Author* has any concern with this, but it is surely just this point of view which cannot and should not be ignored. Our sacred books are the very corner-stone of our literature; their influence upon it is not denied even by those who are unprepared to admit any special claim to sacredness, and thus—setting these books at their lowest—they are worthy of the deepest study and attention by literary men. But apart from this, there must be many members of the Society of Authors who have written books bearing upon these very subjects, and to them the new society should appeal strongly as a co-operative force working along the same lines as themselves, in connection with which, therefore, a mutual advantage might be reaped.

It is merely to these two aspects of the society that it is fitting to call attention in these pages; for further particulars of the scheme I would refer members either to the printed prospectuses, which are sent on application, or to *The Interpreter*, the journal of the society.

M. Twycross.

Sir,—Could any reader refer me to the name of the magazine in which a poem, believed to be written by Lady Angela Gordon, entitled "The Sunshine Store," appeared about a year ago.

Any information sent care of *The Author* would be appreciated by

Yours, etc.,

L. D.

Digitized by Google

Bradbury, Agnew, & Co. Ld.

The Whitefriars Press,
LONDON & TONBRIDGE,

Having largely increased their PRINTING and BOOKBINDING PLANT (which is now one of the most complete in the British Isles), are prepared to undertake, at short notice, the production of

Works of Fiction,
Legal and Medical Text Books,
High-Class Magazines,
Newspapers, etc.

ESTIMATES FREE.

An Illustrated Booklet descriptive of the Country Branch of the Firm sent on receipt of a Post Card.

Telegrams: Charivari, London; Charivari, Tonbridge. Telephones: 28 Holborn; 19 Tonbridge; 9108 Central

Digitized by Google

TO AUTHORS.

PUBLISHER (formerly Managing Partner) is shortly commencing business on his own account, and will be glad to hear from authors having MSS. for disposal. Those wishing to publish at their own expense will be treated most liberally and honourably. Advertiser has had many years' experience, is well known, and has excellent trade connection throughout the world.

ADDRESS:

PUBLISHER, c/o Hart's Advertising Offices, 6, Arundel Street, Strand, W.C.

ESTABLISHED] *The Athenæum Press, Taunton.* [XVIII. CENT.

BARNICOTT & PEARCE

INVITE ENQUIRIES RESPECTING PRINTING.

ESTIMATES OF COST, AND OTHER DETAILS, PROMPTLY GIVEN.

GEOFFREY BESANT

Teaches Singing, French and German Songs, Ballads, etc., at the Bechstein Hall Studios.

Address: **66, Chancery Lane, W.C.,** for Terms and Appointments.

"A CHRISTMAS REVERIE," By Arthur E. Caleb, Late Scholar Muir Central College, Allahabad,

And Author of "A Study of the English Language." 5 by 4. Smith. 6d. net.

Extract from The Athenæum.—"There is much charm, tenderness, and feeling in his poem, entitled 'A Christmas Reverie.' The enthusiasm of its metres and its rhyme is not more astonishing than its sustained consciousness of admirable imagination, its metrical verbosity than its frequent epigrammatic. We heartily recommend this pretty little poem to the general public."—Dated January 10th.

For Copies apply to W. H. SMITH & Co., 103, High Road, KILBURN.

TYPEWRITING, INDEXING, PROOF-READING.—Lady educated and experienced undertakes all branches of above; accuracy, promptitude, highest testimonials. Terms on application

MISS FOOT,

48, Digby Mansions, Hammersmith.

MRS. GILL, TYPEWRITING OFFICE

35, LUDGATE HILL, E.C.

(ESTABLISHED 1883.)

Authors' MSS. carefully copied from 1s. per 1,000 words. Duplicate copies third price. French and German MSS. accurately copied, or typewritten English translations supplied. References kindly permitted to Messrs. A. P. Watt & Son, Literary Agents, Hastings House, Norfolk Street, Strand, W.C. [illegible]

SIKES and SIKES,

THE WEST KENSINGTON TYPEWRITING OFFICES,

(Established 1883.)

209, Hammersmith Rd., LONDON, W. and

(private address) 13, Wolverton Gardens, Hammersmith, W.

Authors' MSS.; Translations; Duplicating; Plays and Actors' Parts; Legal, General and Commercial Documents.

Usual Terms. *References.*

"THE AUTHOR."

SCALE FOR ADVERTISEMENTS.

[ALLOWANCE TO MEMBERS OF THE SOCIETY 20 PER CENT.]

Front Page	£4	0	0
Other Pages	3	0	0
Half of a Page	1	10	0
Quarter of a Page	0	15	0
Eighth of a Page	0	7	6
Single Column Advertisements	per inch 0	6	0
Rate for insertion	per 2,000 3	0	0

Reduction of 20 per cent. made for a Series of Six and of 25 per cent. for Twelve Insertions.

Advertisements should reach the Office not later than the 20th for insertion in the following month's issue.

All letters respecting Advertisements should be addressed to the ADVERTISEMENT MANAGER, The Author Office, 39, Old Queen Street, Street's Gate, S.W.

Printed by FRANKLIN, AGNEW, & Co. Ltd., and Published by them for THE SOCIETY OF AUTHORS (INCORPORATED) at 10, Bouverie Street, London, E.C.

Digitized by Google

The Author.

(*The Organ of the Incorporated Society of Authors. Monthly.*)

VOL. XVII.—No. 9. JUNE 1, 1907. [PRICE SIXPENCE.

CONTENTS.

	PAGE
Notices	217, 232
Committee Notes	218
Books published by Members of the Society	220
Literary, Dramatic and Musical Notes	221
Paris Notes	223
Spanish Notes	225
The Annual Dinner	227
Magazine Contents	230
Warnings to Producers of Books	231
Warnings to Dramatic Authors	231
Warnings to Musical Composers	231
How to Use the Society	232
To Musical Composers	232
The Reading Branch	232
Legal and General Life Assurance Society	232
Meeting of the Council	233
The Constitution of the Society	233
Fielding	234
The Book Fair at Leipzig	236
Dante and His Italy	237
Correspondence	238

PUBLICATIONS OF THE SOCIETY.

1. **The Annual Report for the current year.** 1*s.*

2. **The Author.** Published ten months in the year (August and September omitted), devoted especially to the protection and maintenance of Literary, Dramatic, and Musical Property. Issued to all Members gratis. Price to non-members, 6*d.*, or 5*s.* 6*d.* per annum, post free. Back numbers from 1892, at 10*s.* 6*d.* per vol.

3. **Literature and the Pension List.** By W. MORRIS COLLES, Barrister-at-Law. 3*s.*

4. **The History of the Société des Gens de Lettres.** By S. SQUIRE SPRIGGE. 1*s.*

5. **The Cost of Production.** (Out of print.)

6. **The Various Methods of Publication.** By S. SQUIRE SPRIGGE. In this work, compiled from the papers in the Society's offices, the various forms of agreements proposed by Publishers to Authors are examined, and their meaning carefully explained, with an account of the various kinds of fraud which have been made possible by the different clauses in their agreements. 3*s.*

   Addenda to the Above. By G. HERBERT THRING. Being additional facts collected at the office of the Society since the publication of the "Methods." With comments and advice. 2*s.*

7. **Copyright Law Reform.** An Exposition of Lord Monkswell's Copyright Bill of 1890. With Extracts from the Report of the Commission of 1878, the Berne Convention, and the American Copyright Bill. By J. M. LELY. 1*s.* 6*d.*

8. **The Society of Authors.** A Record of its Action from its Foundation. By WALTER BESANT (Chairman of Committee, 1888—1892). 1*s.*

9. **The Contract of Publication in Germany, Austria, Hungary, and Switzerland.** By ERNST LUNGE, J.U.D. 2*s.* 6*d.*

10. **Forms of Agreement issued by the Publishers' Association; with Comments.** By G. HERBERT THRING, and Illustrative Examples by Sir WALTER BESANT. 2nd Edition. 3*s.*

11. **Periodicals and their Contributors.** Giving the Terms on which the different Magazines and Periodicals deal with MSS. and Contributions. 6*d.*

12. **Society of Authors.** List of Members. Published October, 1902, price 6*d.* Supplemental List to July, 1903, price 2*d.*, on sale to Members and Associates only.

[*All prices net. Apply to the Secretary, 39, Old Queen Street, Storey's Gate, S.W.*]

Digitized by Google

TO AUTHORS.

PUBLISHER (formerly Managing Partner) is shortly commencing business on his own account, and will be glad to hear from authors having MSS. for disposal. Those wishing to publish at their own expense will be treated most liberally and honourably. Advertiser has had many years' experience, is well known, and has excellent trade connection throughout the world.

ADDRESS:

PUBLISHER, c/o Hart's Advertising Offices, 6, Arundel Street, Strand, W.C.

ESTABLISHED] *The Athenæum Press, Taunton.* [XVIII. CENT.

BARNICOTT & PEARCE

INVITE ENQUIRIES RESPECTING PRINTING.

ESTIMATES OF COST, AND OTHER DETAILS, PROMPTLY GIVEN.

GEOFFREY BESANT

Teaches Singing, French and German Songs, Ballads, etc., at the Bechstein Hall Studios.

Address: **66, Chancery Lane, W.C.,** for Terms and Appointments.

"A CHRISTMAS REVERIE," By Arthur E. Caleb, Late Scholar Muir Central College, Allahabad,

And Author of "A Study of the English Language." 5 by 4. Smith. 6d. net.

Extract from *The Athenæum.*—"There is much charm, tenderness, and feeling in his poem, entitled 'A Christmas Reverie.' The exuberance of its metres and rhymes is not more astounding than its sustained ebullience of amorous imagination, its metrical verbosity than its frenzied erotomania. We heartily recommend this pretty little poem to the general public."—Dated January 10th.

For Copies apply to W. H. SMITH & Co., 103, High Road, KILBURN.

TYPEWRITING, INDEXING, PROOF-READING.—LADY (educated and experienced) undertakes all branches of above; accuracy, promptitude, highest testimonials. Terms on application

MISS FOOT,

48, Digby Mansions, Hammersmith.

MRS. GILL, TYPEWRITING OFFICE.

35, LUDGATE HILL, E.C.

(ESTABLISHED 1883.)

Authors' MSS. carefully copied from 1s. per 1,000 words. Duplicate copies third price. French and German MSS. accurately copied; or typewritten English translations supplied. References kindly permitted to Messrs. A. P. Watt & Son, Literary Agents, Hastings House, Norfolk Street, Strand, W.C. *Telephone* 8464 *Central.*

SIKES and SIKES,

THE WEST KENSINGTON TYPEWRITING OFFICES,

(*Established 1893.*)

229, Hammersmith Rd., LONDON, W. and

(private address) 13, Wolverton Gardens, Hammersmith, W.

Authors' MSS.; Translations; Duplicating; Plays and Actors' Parts; Legal, General and Commercial Documents.

Usual Terms. *References.*

"THE AUTHOR."

SCALE FOR ADVERTISEMENTS.

[ALLOWANCE TO MEMBERS OF THE SOCIETY 20 PER CENT.]

Front Page	£4	0	0
Other Pages	3	0	0
Half of a Page	1	10	0
Quarter of a Page	0	15	0
Eighth of a Page	0	7	6
Single Column Advertisements per inch	0	6	0
Bills for Insertion per 2,000	3	0	0

Reduction of 20 per cent. made for a Series of Six and of 25 per cent. for Twelve Insertions.

Advertisements should reach the Office not later than the 20th for insertion in the following month's issue.

All letters respecting Advertisements should be addressed to the ADVERTISEMENT MANAGER, *The Author* Office, 39, Old Queen Street, Storey's Gate, S.W.

Printed by BRADBURY, AGNEW, & Co. LD., and Published by them for THE SOCIETY OF AUTHORS (INCORPORATED) at 10, Bouverie Street, London, E.C.

Digitized by Google

The Author.

(*The Organ of the Incorporated Society of Authors. Monthly.*)

VOL. XVII.—No. 9. JUNE 1, 1907. [PRICE SIXPENCE.

CONTENTS.

	PAGE
Notices	217, 232
Committee Notes	218
Books published by Members of the Society	220
Literary, Dramatic and Musical Notes	221
Paris Notes	223
Spanish Notes	225
The Annual Dinner	227
Magazine Contents	230
Warnings to Producers of Books	231
Warnings to Dramatic Authors	231
Warnings to Musical Composers	231
How to Use the Society	232
To Musical Composers	232
The Reading Branch	232
Legal and General Life Assurance Society	232
Meeting of the Council	233
The Constitution of the Society	233
Fielding	234
The Book Fair at Leipzig	236
Dante and His Italy	237
Correspondence	238

PUBLICATIONS OF THE SOCIETY.

1. **The Annual Report for the current year.** 1*s.*

2. **The Author.** Published ten months in the year (August and September omitted), devoted especially to the protection and maintenance of Literary, Dramatic, and Musical Property. Issued to all Members gratis. Price to non-members, 6*d.*, or 5*s.* 6*d.* per annum, post free. Back numbers from 1892, at 10*s.* 6*d.* per vol.

3. **Literature and the Pension List.** By W. MORRIS COLLES, Barrister-at-Law. 3*s.*

4. **The History of the Société des Gens de Lettres.** By S. SQUIRE SPRIGGE. 1*s.*

5. **The Cost of Production.** (Out of print.)

6. **The Various Methods of Publication.** By S. SQUIRE SPRIGGE. In this work, compiled from the papers in the Society's offices, the various forms of agreements proposed by Publishers to Authors are examined, and their meaning carefully explained, with an account of the various kinds of fraud which have been made possible by the different clauses in their agreements. 3*s.*

   Addenda to the Above. By G. HERBERT THRING. Being additional facts collected at the office of the Society since the publication of the "Methods." With comments and advice. 2*s.*

7. **Copyright Law Reform.** An Exposition of Lord Monkswell's Copyright Bill of 1890. With Extracts from the Report of the Commission of 1878, the Berne Convention, and the American Copyright Bill. By J. M. LELY. 1*s.* 6*d.*

8. **The Society of Authors.** A Record of its Action from its Foundation. By WALTER BESANT (Chairman of Committee, 1888—1892). 1*s.*

9. **The Contract of Publication in Germany, Austria, Hungary, and Switzerland.** By ERNST LUNGE, J.U.D. 2*s.* 6*d.*

10. **Forms of Agreement issued by the Publishers' Association; with Comments.** By G. HERBERT THRING, and Illustrative Examples by Sir WALTER BESANT. 2nd Edition. 3*s.*

11. **Periodicals and their Contributors.** Giving the Terms on which the different Magazines and Periodicals deal with MSS. and Contributions. 6*d.*

12. **Society of Authors.** List of Members. Published October, 1902, price 6*d.* Supplemental List to July, 1903, price 2*d.*, on sale to Members and Associates only.

[*All prices net. Apply to the Secretary, 39, Old Queen Street, Storey's Gate, S.W.*]

Digitized by Google

The Society of Authors (Incorporated).

Telegraphic Address: "AUTORIDAD, LONDON." *Telephone No.: 374 Victoria (G.P.O.).*

PRESIDENT.

GEORGE MEREDITH, O.M.

COUNCIL.

SIR ROBERT ANDERSON, K.C.B.
SIR WM. REYNELL ANSON, Bart., D.C.L.
THE RIGHT HON. THE LORD AVEBURY, P.C.
J. M. BARRIE.
A. W. Á BECKETT.
ROBERT BATEMAN.
F. E. BEDDARD, F.R.S.
SIR HENRY BERGNE, K.C.B., K.C.M.G.
THE RIGHT HON. AUGUSTINE BIRRELL, P.C.
THE REV. PROF. BONNEY, F.R.S.
THE RIGHT HON. JAMES BRYCE, P.C.
THE RIGHT HON. THE LORD BURGHCLERE, P.C.
HALL CAINE.
EGERTON CASTLE, F.S.A.
EDWARD CLODD.
W. MORRIS COLLES.
THE HON. JOHN COLLIER.
SIR W. MARTIN CONWAY.
F. MARION CRAWFORD.
THE RIGHT HON. THE LORD CURZON OF KEDLESTON.
AUSTIN DOBSON.
SIR ARTHUR CONAN DOYLE.
A. W. DUBOURG.
SIR MICHAEL FOSTER, K.C.B., F.R.S.
DOUGLAS FRESHFIELD.
W. S. GILBERT.
EDMUND GOSSE, LL.D.
SYDNEY GRUNDY.
H. RIDER HAGGARD.
THOMAS HARDY.
MRS. HARRISON ("LUCAS MALET").
ANTHONY HOPE HAWKINS.
E. W. HORNUNG.
JEROME K. JEROME.
HENRY ARTHUR JONES.
J. SCOTT KELTIE, LL.D.
RUDYARD KIPLING.
PROF. E. RAY LANKESTER, F.R.S.
J. M. LELY.
THE REV. W. J. LOFTIE, F.S.A.
LADY LUGARD (MISS FLORA L. SHAW).
MRS. MAXWELL ("M. E. BRADDON").
JUSTIN MCCARTHY.
THE REV. C. H. MIDDLETON-WAKE.
SIR LEWIS MORRIS.
SIR HENRY NORMAN, M.P.
SIR GILBERT PARKER, M.P.
J. C. PARKINSON.
A. W. PINERO.
WALTER HERRIES POLLOCK.
OWEN SEAMAN.
G. BERNARD SHAW.
G. R. SIMS.
S. SQUIRE SPRIGGE.
J. J. STEVENSON.
FRANCIS STORR.
WILLIAM MOY THOMAS.
MRS. HUMPHRY WARD.
PERCY WHITE.
FIELD MARSHAL THE RIGHT HON. THE VISCOUNT WOLSELEY, K.P., P.C., &c.

Hon. Counsel—E. M. UNDERDOWN, K.C.

COMMITTEE OF MANAGEMENT.

Chairman—ANTHONY HOPE HAWKINS.

SIR ROBERT ANDERSON, K.C.B.
A. W. Á BECKETT.
SIR HENRY BERGNE, K.C.B.
AUSTIN DOBSON.
DOUGLAS FRESHFIELD.
E. W. HORNUNG.
J. M. LELY.
OWEN SEAMAN.
G. BERNARD SHAW.
FRANCIS STORR.
PERCY WHITE.

SUB-COMMITTEES.

ART.

THE HON. JOHN COLLIER (*Chairman*).
SIR W. MARTIN CONWAY.
M. H. SPIELMANN.

COPYRIGHT.

A. W. Á BECKETT.
SIR HENRY BERGNE, K.C.B., K.C.M.G.
W. MORRIS COLLES.
ANTHONY HOPE HAWKINS.
J. M. LELY.
SIR GILBERT PARKER, M.P.

DRAMA.

HENRY ARTHUR JONES (*Chairman*).
A. W. Á BECKETT.
SIR F. C. BURNAND.
ANTHONY HOPE HAWKINS.
SYDNEY GRUNDY.
A. W. PINERO.
G. BERNARD SHAW.

Counsel in the United States—LAWRENCE GODKIN, 30, Pine Street, New York, U.S.A.

Solicitors— { FIELD, ROSCOE & Co., 36, Lincoln's Inn Fields, W.C.
G. HERBERT THRING, 39, Old Queen Street, Storey's Gate, S.W.
Solicitor in England to La Société des Gens de Lettres.

Secretary—G. HERBERT THRING.

OFFICES: 39, OLD QUEEN STREET, STOREY'S GATE, S.W.

Digitized by Google

The Author.

(The Organ of the Incorporated Society of Authors. Monthly.)

FOUNDED BY SIR WALTER BESANT.

VOL. XVII.—No. 9. JUNE 1ST, 1907. [PRICE SIXPENCE.

TELEPHONE NUMBER:

374 VICTORIA.

TELEGRAPHIC ADDRESS:

AUTORIDAD, LONDON.

NOTICES.

FOR the opinions expressed in papers that are signed or initialled the authors alone are responsible. None of the papers or paragraphs must be taken as expressing the opinion of the Committee unless such is especially stated to be the case.

THE Editor begs to inform members of the Authors' Society and other readers of *The Author* that the cases which are from time to time quoted in *The Author* are cases that have come before the notice or to the knowledge of the Secretary of the Society, and that those members of the Society who desire to have the names of the publishers concerned can obtain them on application.

List of Members.

THE List of Members of the Society of Authors published October, 1902, at the price of 6*d.*, and the elections from October, 1902, to July, 1903, as a supplemental list, at the price of 2*d.*, can now be obtained at the offices of the Society. They will be sold to members or associates of the Society only.

All further elections have been chronicled from month to month in these pages.

PENSION FUND.

THE Trustees of the Pension Fund of the Society met at the Society's offices on February 18th, 1907.

The secretary placed before them in detail the present financial position of the Fund, and after consideration the Trustees decided to invest £250 in the purchase of New Zealand 3½ per cent. Stock redeemable 1940.

The amount purchased is £247 9*s.* 6*d.* and is added to the list printed below. The investments now have risen to over £3,000, and go on steadily increasing from year to year.

The Trustees also recommended to the committee the possibility of granting another pension.

The following is a statement of the actual Stock. The money value can be easily worked out at the current price of the market :—

Consols 2½%	£1,000	0	0
Local Loans	500	0	0
Victorian Government 3% Consolidated Inscribed Stock	291	19	11
War Loan	201	9	8
London and North-Western 3% Debenture Stock	250	0	0
Egyptian Government Irrigation Trust 4% Certificates	200	0	0
Cape of Good Hope 3½% Inscribed Stock	200	0	0
Glasgow and South-Western Railway 4% Preference Stock	228	0	0
New Zealand 3½% Stock	247	9	6
Total	£3,118	18	8

Subscriptions, 1906.	£	*s.*	*d.*
Oct. 4, Weaver, Mrs. Baillie	0	10	0
Oct. 5, Marchant, James	0	10	0
Oct. 15, Coleburn, Miss Maud	0	5	0
Oct. 31, Rhys, Ernest	0	5	0
Nov. 17, Dass, B. K.	0	5	0
Nov. 20, Smith, Bertram	0	10	6
Dec. 4, Shaw, Mrs. Bernard	1	1	0

Digitized by Google

1907.	£	s.	d.
Feb. 21, Slaughter, Mrs.	0	5	0
Feb. 25, Vachell, H. A.	5	0	0
April 12, Turner, G. F.	0	5	0
April 15, Harrison, Austin	2	0	0

Donations, 1906.

Oct. 1, Tweedie, Mrs. Alec, collected for Mrs. J. H. Riddell Fund	300	0	0
Oct. 4, Drake, Maurice	0	10	6
Dec. 13, Hardie, R.	0	5	0
Dec. 28, Egbert, Henry	0	5	0
1907.			
Jan. 1, White, Mrs. Carolin	0	5	0
Jan. 10, Sherwood, Mrs.	0	10	6
Jan. 16, Drake, Maurice	0	10	6
Jan. 16, Roe, Mrs. Harcourt	0	10	0
Jan. 16, Alsing, Mrs.	0	5	6
Jan. 15, Sheppard, A. T.	0	10	6
Feb. 5, Bolton, Miss Anna	0	5	0
Feb. 9, Walker, Mrs. Faure	1	1	0
Feb. 13, FitzGerald, Mrs. Augustine	0	10	6
Feb. 15, Plunkett, Count J. N.	0	5	0
Feb. 16, Travers, Miss Rosalind	0	10	0
March 4, Potter, Canon Hasloch.	0	5	0
March 11, Eggar, A.	1	1	0
March 22, Hardy, Harold	0	10	0
April 13, Wylie, Alexander C.	0	5	0
May 13, Wood, Lawson	0	5	0

The committee would be glad to receive information unofficially from any member of the society of any author whose need is within the member's personal knowledge. Information, which should be as full as possible, should be sent to the secretary, 39, Old Queen Street, Storey's Gate, S.W., and will receive the prompt and careful attention of the committee.

COMMITTEE NOTES.

THE May meeting of the committee was held on Monday, May 6th, at the offices of the society, at 4 p.m.

After the minutes of the previous meeting had been read and signed, the committee proceeded with the election of members and associates. Ten new members and associates were elected. The names are printed in another column. The number of resignations since the April meeting was four.

On the suggestion of Mr. Storr, the committee passed unanimously a motion to summon a meeting of the Council in June to consider the constitution of the society. This meeting will be held on Tuesday, June 18th, at 4.30 p.m., in the small hall of the Royal Medical and Chirurgical Society, 20, Hanover Square, W.

At the April meeting of the committee it had been decided that an explanatory statement referring to the Memorandum and Articles of Association should be printed in *The Author*, and the form of that statement, as it appears in another column, was approved by the committee.

The question of advertising the society and its work, adjourned from the former meeting, was reconsidered, but it was decided to take no immediate action.

The committee further considered the case of Warwick Deeping & Moring, a short account of which appeared in the last issue of *The Author*, to which members are referred. Since the decision mentioned in that issue the committee had taken the opinion of Mr. Eldon Bankes, K.C., on the prospect of an appeal, but, owing to the opinion being unfavourable to the chances of success in this particular case, and in view of the doubt expressed by counsel whether the appeal would be decided on the issue apparently raised by Mr. Justice Bigham's judgment, which was of such importance to authors, the committee were reluctantly compelled to withdraw the appeal. With the sanction of the chairman, a further opinion of counsel had been taken, and was submitted to the committee, as to the advisability of taking action against the present publisher of Mr. Deeping's book in the event of any royalties due after the date of the assignment remaining unpaid. Counsel's opinion being favourable to the author on this question, the committee decided to be prepared to take action if necessary.

Another important issue received the consideration of the committee. It may be remembered that in the May number of *The Author* three companies were quoted as having gone into liquidation, or as having a receiver for the debenture-holders in possession. On one of these cases being placed in the hands of the society's solicitor, the latter put the following facts before the committee:—

"I see from the correspondence, as I expected, that the editor and the paper on which he writes give no indication that it is a limited company which is being dealt with. Having regard to the frequency of these cases of insolvent companies carrying on periodicals, it seems worth while considering whether the contributors have any other remedy, and I think it would be worth while for the committee to take an opinion on the following points:—

"(*a*) Whether the section of the Companies Act of 1862 (s. 42), which makes any person acting on behalf of a company who issues any 'order for goods' wherein the name of the company is not mentioned liable to a penalty of £50 and to pay personally for the 'goods' applies to the editor of a periodical contracting for the supply of contributions; and

"(*b*) Whether an editor is personally liable where the names of the proprietors are not disclosed on the principle laid down (*e.g.*) in Pollock on Contracts, 'when the principal is not named, then *primâ facie* the agent, though known to be an agent, does bind himself personally, the other party not being presumed to give credit exclusively to an unknown principal.'

Digitized by Google

"I know of no authority for the application of either of these principles to the case of an editor and contributors, but the points seem to me worth following up."

As the matter seemed of importance to members of the society, owing to the many contributors who fall into the same trap and are unable to recover either their MSS. or their money, the committee decided to take the opinion of a company lawyer on the points mentioned by the solicitors.

The next case before the committee related to the infringement of the property in the title of a play by a publishing house in Germany. During the month the facts of the case had been laid before the German lawyer, whose opinion was read to the committee, and it was decided that the society should take action on behalf of the member involved, who, however, desired himself to be responsible for the costs. It would appear that in Germany the question of deception of the public by the use of a title already employed by an author stands on very much the same footing as the property in a title does in England. It is hoped that the German lawyer will be able to carry the matter to a successful issue.

Another point came up for decision in the following circumstances :—The committee decided to take counsel's opinion in a case where a book had been republished in a serial form with the title and the names of the characters changed, and announced as "a new story."

Another case was dealt with in regard to the settlement of a publisher's accounts. Unfortunately, the agreement, which it would probably be necessary to produce in court, was unstamped, and the committee decided to take the claim in hand if the author would stamp the agreement and pay whatever penalty might be demanded.

The committee desire especially to draw the attention of members to this point : It is not part of the society's functions to pay for the stamps on the agreements of its members, much less to pay the penalties on agreements which are unstamped; yet the necessity for stamping agreements, which has been emphasised in the standing matter of *The Author*, cannot be too strongly urged upon members of the society. There is no doubt that those authors who constantly apply for the society's advice in connection with their literary affairs are now more careful in this respect, but none the less the point is still too frequently neglected, with the result that the committee are, in many cases, considerably hampered in their efforts to benefit, not only individual authors, but the members of the profession generally, when they desire to carry cases through the courts in order to bring to light the objectionable methods of certain publishers or certain editors. Again the committee request the earnest attention of members to this matter. Stamp your agreements. Members are referred to clause 8 of "How to Use the Society" in the standing matter to *The Author*.

A question submitted to the committee by a member of the society referred to the law of international copyright in Germany before the date of the Berne Convention. As the property of the member depended entirely upon the construction of this law, it was decided by the committee to take the opinion of a German lawyer as to the position.

The committee decided to purchase the drawers necessary for a card index of the society's membership.

An agitation is being raised by the British Weights and Measures Society with a view to obtaining a reduction of the postal rates on the publications of societies. Such a reduction would render possible the circulation of *The Author* for ½*d.* instead of, as at present, 1*d.* Nearly all the learned societies have joined this agitation, and the committee decided that the Society of Authors should be added to the number. Mr. Thring, the secretary to the society, was appointed to act as delegate on behalf of the society in any action that might be resolved upon in the matter.

Pension Fund Committee.

The meeting of the Pension Fund Committee was held on Monday, May 13th, at 3.30, to consider the report of the Trustees of the Fund for the current year.

The secretary read the report and stated that the Trustees had invested another £250, and estimated that, after satisfying existing pensions, a sum of £50 per annum remained available for the purposes of the Fund.

Dramatic Sub-Committee.

A meeting of the Dramatic Sub-Committee was held at 39, Old Queen Street, Storey's Gate, S.W., at 4 o'clock, to consider the report of Mr. Henry Arthur Jones and Mr. Bernard Shaw which they had, as requested at a previous meeting, drawn up in regard to "the methods of the Société des Auteurs et Compositeurs Dramatiques, and the possibility of applying them to English theatrical business, and also the subject generally of organising the business interests of the profession of dramatic authorship in the English-speaking countries."

The report was read and the sub-committee decided to refer it to the managing committee at their next meeting.

The agreement drafted by the secretary, by order

Digitized by Google

of the Dramatic Sub-Committee, was submitted to the meeting, and read clause by clause, with the comments of Mr. Henry Arthur Jones and Mr. Bernard Shaw upon each clause. The sub-committee decided that the secretary should redraft his agreement, taking into consideration the report upon it, and that the matter should be laid before the sub-committee at a later date.

One or two other important points were discussed, and motions passed respecting them.

May Elections.

Brown, A. R. Haig-	Lancing College, Shoreham, Sussex.
Drewitt, F. Dawtrey, M.A., M.D.	14, Palace Gardens Terrace, Kensington, W.
Fenn, Frederick	6, Gray's Inn Square, W. C.
Fraser, Miss Mary	43, York Street Chambers, Bryanston Square, W.
Mathew, A. H.	Chelsfield, Kent.
Mole, Miss Marion E.	The Gables, Braughing, near Ware, Herts.
Poer, Mrs. W. de la	Glen Poer, Clonmel, Ireland.
Royds, The Rev. T. F.	Sutton Courtenay, Abingdon.
Sanderson, The Rev. John	Westbay, Bridport.
Wood, Lawson	6, Queen Anne's Grove, Bedford Park, W.

BOOKS PUBLISHED BY MEMBERS OF THE SOCIETY.

ART.

RAPHAEL IN ROME. By JULIA CARTWRIGHT. New and Revised Edition. 6 × 4¼. Seeley. 2*s.* n.

BIOGRAPHY.

THE FALL OF NAPOLEON. By OSCAR BROWNING. 8¾ × 5½. 327 pp. Lane. 12*s.* 6*d.* n.

JOHN BASKERVILLE: A MEMOIR. By RALPH STRAUS and R. W. DENT. 11½ × 9. 144 pp. Chatto and Windus. 21*s.* n.

LADY MARY WORTLEY MONTAGU AND HER TIMES. By GEO. PASTON. 9 × 5½. 559 pp. Methuen. 15*s.* n.

CLASSICAL.

THE ANNALS OF TACITUS, BOOKS 11 TO 16. Translated by A. V. SYMONDS, late scholar of University College, Oxford. Edited by DR. EMIL REICH. 7½ × 4¾. 249 pp. Sonnenschein. 3*s.* 6*d.* n.

DRAMA.

PRUNELLA; OR, LOVE IN A DUTCH GARDEN. By LAURENCE HOUSMAN and H. GRANVILLE BARKER. New Edition. 7 × 4¾. 70 pp. Bullen.

EDUCATIONAL.

STORIES FROM CARLYLE. Scenes from the French Revolution. By D. M. FORD. J. M. Dent & Co.

HISTORICAL GERMAN GRAMMAR. Vol. 1. Phonology, Word Formation, and Accidence. By JOSEPH WRIGHT, PH.D. 7¾ × 5¼. 314 pp. Oxford: Clarendon Press. London: Frowde. 6*s.* n.

FICTION.

THE HOUSE OF DEFENCE. By E. F. BENSON. 7¾ × 5. 293 pp. Heinemann. 6*s.*

COLONEL DAVERON. By PERCY WHITE. 8 × 5¼. 342 pp. Hurst and Blackett. 6*s.*

NEEDLES AND PINS. By J. HUNTLY MCCARTHY. 8 × 5¼. 353 pp. Hurst and Blackett. 6*s.*

THE DAFT DAYS. By NEIL MUNRO. 7½ × 5. 281 pp. Blackwood. 6*s.*

HIS SILENCE. By IZA DUFFUS HARDY. 7½ × 5. 326 pp. Digby Long. 6*s.*

THE INTRUSIONS OF PEGGY. By ANTHONY HOPE (Nelson's Library). 6¼ × 4. 378 pp. Nelson, 6*d.*

WINDOVER TALES. By HALLIWELL SUTCLIFFE. 7¾ × 5. 317 pp. Smith Elder. 6*s.*

SHORT CRUISES. By W. W. JACOBS. 7¾ × 5. 298 pp. Hurst and Blackett. 3*s.* 6*d.*

THE MILLIONAIRE AND THE LADY. By GERTRUDE WARDEN. 7¾ × 5. 318 pp. John Long. 6*s.*

THE VIGIL. By HAROLD BEGBIE. 7½ × 5. 408 pp Hodder and Stoughton. 6*s.*

THE MAN WHO WAS DEAD. By A. W. MARCHMONT. 8 × 5. 352 pp. Cassell. 6*s.*

2835 MAYFAIR. By FRANK RICHARDSON. 7½ × 5. 310 pp. Werner Laurie. 6*s.*

THE INVADER. By MARGARET L. WOODS. 7¾ × 5. 312 pp. Heinemann. 6*s.*

DEAD LOVE HAS CHAINS. By M. E. BRADDON. 8 × 5¼. 270 pp. Hurst and Blackett. 3*s.* 6*d.*

THE PASSING OF NIGHT. By J. FOVARGUE BRADLEY. 7½ × 6. 446 pp. J. Long. 6*s.*

ROGER DINWIDDIE, SOUL DOCTOR. By A. M. IRVINE. 7½ × 5. 343 pp. Laurie. 6*s.*

THE CONVERSION OF CLAUD. By E. F. TURNER. 7¾ × 5. 320 pp. Ward Lock. 6*s.*

THE WHITE HAND AND THE BLACK. A Story of the Natal Rising. By BERTRAM MITFORD. 7¾ × 5. 318 pp. J. Long. 6*s.*

HISTORY.

TYROL: THE LAND IN THE MOUNTAINS. By W. A. BAILLIE GROHMAN. 9 × 6. 288 pp. Simpkin Marshall. 12*s* 6*d.* n.

THE RUSSIAN REVOLUTION. By LEO TOLSTOY. Translated chiefly by L. & A. Maude. 8½ × 5¼. 88 pp. Everett & Co. 6*d.*

HINDUSTAN UNDER FREELANCES, 1770—1820. Sketches of Military Adventure in Hindustan during the Period immediately preceding British Occupation. By H. G. KEENE, C.I.E. 9 × 5¾. 238 pp. Brown, Langham. 15*s.*

THE PUBLIC RECORDS AND THE CONSTITUTION. A Lecture Delivered at All Souls' College, Oxford, at the request of the Regius Professors of Civil Law and Modern History. By L. OWEN PIKE, M.A. 9 × 6¼. 39 pp. Frowde. 2*s.* 6*d.* n.

Digitized by Google

LAW.

STATUTES OF PRACTICAL UTILITY PASSED IN 1906. Arranged in Alphabetical Order in Continuation of "Chitty's Statutes," with Notes, &c. By J. M. LELY. 10 × 6¼. 785—1,004 pp. Sweet and Maxwell and Stevens & Sons (Limited).

LITERARY.

VOCES POPULI. By F. ANSTEY. With twenty illustrations by J. BERNARD PARTRIDGE. 6¼ × 4¼. 248 pp. Longmans. 2*s*. n.

MISCELLANEOUS.

WATCHES OF THE NIGHT. By GEO. R. SIMS. 7 × 4¾. 80 pp. Greening. 6*d*.

LOVE AND ALL ABOUT IT. By FRANK RICHARDSON. 7¼ × 5. 182 pp. Grant Richards. 1*s*. n.

POETRY.

HEART'S SUNSHINE. By HETTIE LINGS. 6¼ × 4½. 56 pp. Gay and Bird. 1*s*. n.

ORPHEUS. By ARTHUR DILLON. 6½ × 5. 48 pp. Elkin Mathews. 2*s*. 6*d*. n.

POLITICAL.

PROPOSALS FOR A VOLUNTARY NOBILITY. Second Edition. 32 pp. Samurai Press, Norwich. 2*s*. n.

PHILOSOPHICAL.

THE EVOLUTION OF THE SOUL. By HAROLD MONRO. 32 pp. Samurai Press, Norwich. 2*s*. n.

REPRINTS.

THE HOUSE OF THE WOLF. By STANLEY WEYMAN. 6½ × 4¼. 248 pp. Longmans. 2*s*. n.

POEMS BY WILLIAM WORDSWORTH. Selected, with an Introduction. By STOPFORD A. BROOKE. Illustrated by E. H. NEW. 9 × 5¾. 327 pp. Methuen. 7*s*. 6*d*. n.

THE COMPLETE POETICAL WORKS OF OLIVER GOLDSMITH. Edited, with Introduction and Notes, by AUSTIN DOBSON. 280 pp. Frowde. 1*s*. n.

THE WORKS OF R. L. STEVENSON (Pentland Edition). Vols. 9 to 12. With Bibliographical Notes by Edmund Gosse. 9 × 6. 336, 484, 395, and 461 pp. Cassell.

SOCIOLOGY.

BRITAIN'S HOPE: AN OPEN LETTER CONCERNING THE PRESSING SOCIAL PROBLEMS TO THE RIGHT HON. JOHN BURNS, M.P. By JULIE SUTTER. 7½ × 5. 145 pp. J. Clarke. 1*s*. 6*d*. n.

SPORT.

THE PROBLEMS OF CRICKET. By MAJOR P. TREVOR. 7¾ × 5. 253 pp. Sampson Low. 6*s*.

THEOLOGY.

THE CREED OF A LAYMAN. By FREDERIC HARRISON. 8½ × 5½. 411 pp. Macmillan. 7*s*. 6*d*.

IN DEFENCE: A PLEA FOR THE FAITH. By SIR ROBERT ANDERSON, L.C.B., LL.D. 8¾ × 6. 197 pp. Hodder and Stoughton. 5*s*.

TRAVEL.

A YEAR IN RUSSIA. By MAURICE BARING. 9 × 5½. 319 pp. Methuen. 10*s*. 6*d*. n.

RED RUSSIA. By JOHN FOSTER FRASER. 7¾ × 5. 288 pp. Cassell. 6*s*.

TOPOGRAPHY.

THE COLOUR OF LONDON: HISTORIC, PERSONAL, AND LOCAL. By W. J. LOFTIE, F.S.A. Illustrated by YOSHIO MARKINO. 9½ × 6¾. 236 pp. Chatto and Windus. 20*s*. and 42*s*. n.

LITERARY, DRAMATIC, AND MUSICAL NOTES.

WE regret to record the death of Ian Maclaren while on a lecturing tour in the United States. As everyone now knows, Ian Maclaren was the pseudonym of the Rev. John Watson, D.D. Under each title he was equally famous. During the active years of his authorship he was a member of the society, and only resigned in 1903. As a writer of fiction he was an expounder, after Mr. Barrie, of the Scottish country idyll. His first work, "Beside the Bonnie Briar Bush," brought him well-deserved fame, and he followed his success with other works equally popular. He was not, however, a writer of stories only. In his position as pastor of Sefton Park Chapel he wrote many religious and theological books. He was a man with a kind and affectionate personality, which carried sympathy and begat confidence in all those with whom he was closely acquainted.

Edith C. Kenyon, the author of "A Girl in a Thousand," has a new book in the press entitled, "The Adventures of Timothy." It is an historical tale and will be published by the Religious Tract Society, who published Miss Kenyon's "A Queen of Nine Days."

Messrs. F. V. White & Co. are publishing a new novel by Major Arthur Haggard, entitled "Malcolm, the Patriot."

"Apologia," by the Rev. Dr. Edwin A. Abbott, is a work, published by Messrs. A. & C. Black, containing an explanation and a defence of the author's religious belief, and a summary of his recent works, indicating the stages through which he has been led to his present theological position. It attempts to distinguish justifiable from unjustifiable prepossession, and lawful from unlawful doubts.

"Stories from Carlyle: Scenes from the French Revolution," by D. M. Ford, contains some of the most dramatic scenes from "The French Revolution," with certain portions of the "Essays," presented to young readers in simpler form: Messrs. J. M. Dent & Co. are the publishers.

In his new novel published by Mr. John Long, Mr. Bertram Mitford chooses as background a rising of the blacks against the whites. The reader is introduced to various kinds of natives, good and bad, and to the British official of the better class. Intermingled with the adventurous part of the story is a love romance. "The Black Hand and the White" is the title of the book.

Messrs. Sampson, Low & Co. announce the publication of a book by Major Philip Trevor, entitled "The Problems of Cricket." The writer,

Digitized by Google

who is known in the world of cricket as "Dux," believes that the tendency of modern cricket is to pay too much attention to the player, to the neglect of the game. In this book Major Trevor discusses some of the questions relating to its important aspects.

The scene of Mr. A. P. Crouch's new story "A Wife from the Forbidden Land," is placed in Thibet. A young Englishman of the self-reliant, strong, and adventurous type determined to visit Lhasa—the sacred Thibetan capital—a city which the foreigner is not allowed to explore upon pain of death. How the Englishman succeeds in his object, and how he brings back "A Wife from the Forbidden Land" is the function of the story to tell. Mr. John Long is the publisher.

The same publisher announces a new book by Mr. Hubert Wales, "Cynthia in the Wilderness," which is a study of a wife who, through the incapacity of her husband to understand or respond to her womanhood, finds herself shut out upon the wilderness of joyless things.

Mr. Maurice Baring's new book "A Year in Russia," published by Messrs. Methuen & Co., commences with an account of a journey to Manchuria before the declaration of peace, and describes the reception given to the news by the Russian troops. Other parts of the book deal with the experiences of passengers during the strikes, and the convening of the meeting of the Duma.

Miss R. N. Carey's new novel "The Angel of Forgiveness," will be published by Messrs. Macmillan & Co., simultaneously in England and America in the early autumn.

After writing nothing for four years Madame Sarah Grand is now engaged upon a novel, which she hopes to have ready in the spring of 1908.

Mr. Harold Wintle's society novel, "A Mirror of Folly," will shortly be published by Messrs. Brown, Langham & Co.

Mr. Max Pemberton has been commissioned by Mr. Gordon Bennett to write, and is at present engaged upon, a story for the *New York Herald*, The story is one of the time of George II.

A new work by Mr. J. E. Gore, F.R.A.S., entitled "Astronomical Essays: Historical and Descriptive" is in the press, and will shortly be published by Messrs. Chatto and Windus.

Mrs. Thurston has now completed an Irish novel, "The Fly on the Wheel," upon which she has been working for the last two years. This is the only work which Mrs. Thurston has undertaken since the writing of "The Gambler"; "The Mystics," published recently, being one of her early books. "The Fly on the Wheel" deals with middle class life in an Irish town, and it will appear serially in *Blackwood's Magazine* in the autumn.

Mr. E. F. Benson's novel on Christian Science appeared last month under the title of "The House of Defence." The same writer will be represented in *The Queen*, beginning from July next, by a serial which will probably be called "Sheaves," and will deal with the happy marriage of an elderly woman to a young man. He is also writing a book confined to school life—with no love interest of any kind. It begins with a boy's life at thirteen and traces it up to twenty.

Mr. William Heinemann is publishing a book, edited by Miss Margaret J. F. Montgomery-Campbell, containing many reminiscences of the early nineteenth century royalties and diplomatists, gleaned from the autograph collection of the authoresses of "Old Days in Diplomacy."

The new volume by Mr. Bernard Shaw, published by Messrs. Constable & Co., contains three plays which have not hitherto appeared in book form. The plays referred to are "John Bull's Other Island," "How He Lied to Her Husband," and "Major Barbara." There is a preface to each play, the first, "For Politicians on Home Rule, Egypt, etc.," and the last—to "Major Barbara," dealing among other topics with "First Aid to Critics," "The Salvation Army," and "Christianity and Anarchism."

Messrs. Constable & Co. announce the publication of a new volume by Miss Marie Corelli, entitled "Delicia," and other stories never before collected. The volume will be published at the price of 6*s*.

"The Public Records and the Constitution," a lecture delivered at All Souls' College, Oxford, by Mr. L. Owen Pike, has been published at 2*s*. 6*d*. nett by Mr. Henry Frowde. In his preface Mr. Pike states that his object has been to make the chief features of the constitution visible as a connected whole, and to mark their descent from the time of the Conquest.

The Samurai Press, Norwich, conducted by members of the Society of Authors, announces the following publications: "Proposals for a Voluntary Nobility," "The Dust which is God: An Undimensional Adventure," by Ralph Straus, and "The Evolution of the Soul," by Harold Monro. All these publications are issued at the price of 2*s*. nett.

"Eversley Gardens and Others," by Rose G. Kingsley, was published in May by Mr. Geo. Allen. In this book Miss Kingsley gives intimate glimpses of the summer life of her father, Charles Kingsley, and his family and friends in the old days. In addition, the book contains various chapters dealing with the art and practice of gardening generally: "The Summer Garden," "The Autumn Garden," "The Rose Garden," "The Spring Garden," "The Shrubbery" are the titles of some of the chapters.

Digitized by Google

The full-page illustrations, of which two are in colour, number eighteen in all.

Mrs. A. L. Felkin, although busily engaged upon literary work, has nothing ready for publication this year.

The Rev. F. de Lacy White's new volume of poems, published at 3*s.* by Messrs. Pascoe & Son, Brook Square, Rugeley, and Alfred Tacey, The Excelsior Press, Leicester, includes, "A Tribute to the late Sir Henry Irving," odes on "Spring" and "Winter," and on "Harvest."

Mr. Henry Drane is issuing a shilling uniform edition of the following novels by Mr. Naunton Davies:—"Chester Cresswell," "The Secret of a Hollow Tree," "The King's Guide," "The Reverend Jack," "A Day with Hounds, and What Came of It."

Mr. Arthur Dillon's poem, "Orpheus," has been revised by the author, and was published last month by Mr. Elkin Mathews.

Mr. Arthur W. à Beckett is engaged upon a new work to be called "The Master of the Revels," dealing with the duties of an office once held in high repute. Mr. à Beckett was appointed Master of the Revels of the Hon. Society of Gray's Inn in 1887.

Messrs. Hurst & Blackett have published "The Secrets of the Vatican," by Douglas Sladen, which gives an account of the things not generally known to those who only speak English, about the Pope, his cardinals, his officials, and his guards in the Vatican. The volume, published at £1 1*s.* net, contains a description in English of the Vatican, considered not merely as a collection of museums, but as the seat of the Papal Government. There are sixty half-tone reproductions from photographs, and a plan.

Miss Winifred James, a young Australian writer, now in England, has had her first book accepted by Constable. It is entitled "Bachelor Betty," and deals with the point of view of an Australian girl on her first visit to London.

The author of "The Secret Kingdom" is publishing shortly a new novel with Mr. Werner Laurie.

Mr. John Long has published "The Millionaire and the Lady," by Gertrude Warden, which is a sketch of the early career of a young actress handicapped by her beauty.

"The Temple of Love," by Mr. Ernest Newland-Smith, published by Messrs. Longmans & Co., is a work intended to show how souls may enter upon the path which leads into the temple of love; how love is the one blessing needful, and how love upon earth and love in the kingdom of heaven to be attained.

Messrs. Sir Isaac Pitman & Sons, Ltd. have produced three books by Sir Robert Ball, entitled respectively "Great Astronomers" "In Starry Realms" and "In the High Heavens." All the works have been revised, and the last named of the three books is a popular account of recent astronomical events and phenomena.

Miss Eva Scott's volume, produced by the same publishers, deals with the career of Charles II. from the time of his departure from France in July, 1654, to that of his return to England in May, 1660. The story of these six years is a record of ever-growing misery, despondency, and want, of domestic dissension and moral decadence. It includes the Cavalier rising of 1655, the abortive negotiations of Charles with Pope and Emperor, his treaty with Philip IV. of Spain, Booth's insurrection of 1659, Charles' journey to the Pyrenees, and finally the Restoration.

Mr. Louis N. Parker's new play, "Mr. George," produced at the Vaudeville Theatre at the end of April, has for its period the time of George III. The "Mr. George" referred to is a young English girl who goes to America to become senior partner in a Boston firm. Although intended by her deceased father for the wife of a rollicking young Englishman, on her arrival at Boston she becomes the object of the affections of the junior partner of the firm. The affections are reciprocated, but the War of Independence complicates the position. The play, however, terminates with the marriage of the two partners. The cast includes Miss Billie Burke, Mr. Charles Hawtrey and Mr. Arthur Playfair.

Capt. Robert Marshall's romantic comedy, "A Royal Family," originally produced at the Court Theatre in 1899, was revived at the Duke of York's Theatre on May 4th. The main idea of the play is the unwillingness of a princess to "sacrifice" herself matrimonially for the benefit of her State. The marriage which is contemplated, however, does not entail any sacrifice, as the intended husband, introduced to her as a Count, wins the love which her "advanced" views would have denied him as a Prince. The cast includes Mr. Henry Ainley and Mr. Alexandra Carlisle.

PARIS NOTES.

THE French literary world has lost two of its well-known representatives, two authors of widely different talent, André Theuriet and J. K. Huysmans. André Theuriet was born in 1833, and at the age of twenty-four he published some poems in the *Revue des Deux Mondes.* Among the best known of his novels are "La Fortune d' Angèle," "Les Contes de la Marjolaine"

Digitized by Google

and "Reine des Bois." M. André Theuriet was a member of the French Academy up to the time of his death at the age of seventy-four.

J. K. Huysmans died on the 12th of May, at the age of fifty-nine years. Some twenty years ago, Huysmans, together with Zola, Maupassant, Alexis, Hennique, and Céard, published a volume entitled "Les Soirées de Medan," which earned for its authors the designation of *naturalists*. Amongst Huysmans' other early works were the following volumes :—"Marthe," "Croquis parisiens," "Les Sœurs Vatard," "En Ménage." As the name indicates, Huysmans was of Dutch descent, and he was before all things a colourist in literature. His books are all vivid pictures of the things he describes. His works are divided into two periods, and the separation marks the date of his conversion. From that time we have the fine series of books which brought him renown, namely: "L'Oblat," "En Route," "La Cathédrale," and "Les Foules de Lourdes." His long and terrible illness was borne with admirable courage and fortitude up to the last. His funeral was attended by all those who esteemed him so highly during his lifetime. He was president of the Goncourt Academy and Officer of the Legion of Honour.

Books on special periods of history and memoirs are perhaps more than ever in favour here. Some extremely interesting volumes have appeared lately. The "Règne de Charles III. d'Espagne," by M. François Rousseau, is in two volumes. The long reign of thirty years (1759—1788) of the most celebrated of the Spanish Bourbons was full of important events, and the author gives us, at the same time, an excellent picture of the intellectual and artistic life of Spain at that period.

Another historical work is the seventh volume of the "Histoire de France depuis les origines jusqu'à la Révolution," published under the supervision of M. Ernest Lavisse. This volume is devoted to "Louis XIV." (La Religion, les Lettres et les Arts, la Guerre 1643—1685).

A volume of extremely modern history is the collection of articles by M. Henri de Noussane, published under the title of "Des Faits, des Hommes, des Idées" (1905—1906).

"Louise de la Vallière et la Jeunesse de Louis XIV.," by M. J. Lair, is a volume written after the perusal of many hitherto unpublished documents. We hear that M. Lair has spent six years in preparing this work. The volume is illustrated, and reconstitutes for us many scenes of Court life under the great monarch.

"Hommes et Femmes d'hier et d'avant hier" is the title of a delightful book by M. Alfred Mézières.

M. Edmond Lepelletier gives us a book on "Paul Verlaine : sa Vie, son Œuvre."

Other literary works are :—

"Byron et le Romantisme français," by M. Edmond Estève, and "La Littérature anglo-canadienne," by M. Davray.

Madame Daniel Lesueur, the author of that admirable psychological novel, "Le Cœur chemine," seems to have left for a time the path on which she started her career as a novelist, and joined the ranks of "newspaper serialists." Her new novel, "Le fils de l'amant," is a *roman feuilleton* par excellence, sensational, but well written. In spite of its excellent qualities, it is to be hoped that Madame Daniel Lesueur will soon return to her former path and give us more of her delicate psychological studies. We may mention that the Société des Gens de Lettres has this year made a great exception in her favour and elected her a member of its committee. She is the first woman elected since the days of Georges Sand.

Among other recent volumes are :—

"Journal d'une Expulsée," with a preface by François Coppée, the diary of a nun during the recent struggles between the State and the Church. "Force d'Ame," by André Devilna. "Elie Greuze," by Gabriel Trarieux. "Le Baron de Heldenstamm," by W. Meyer-Forster. "Le Chercheur de merveilleux," by M. Joseph Renaud, is a volume of short stories, some fantastical and others terrifying. "Les Souliers des morts," by M. Louis Chauvigny. "Les Raisons du Cœur," by M. Edouard Schneider. "La Chapelle enchantée," by M. Paul Faure.

Among the translations from the English are the following :—"Le Capitaine de l'Étoile Polaire," by Conan Doyle, and a novel by Mr. Arnold Bennett now running in the *Echo de Paris*.

M. Ernest Daudet writes a long article in the *Figaro* begging the Société des Gens de Lettres and the Institute of France to take up the question of authors' rights, and endeavour to reform the law by which an author's family only retains the copyright of his works for fifty years after his death. M. Daudet very rightly claims that literary property should be treated in the same way as land, and should belong to the author's family as long as any members of it exist. The question is at present being very much discussed, as Alfred de Musset's works have just become public property, in spite of the fact that M. Lardin de Musset and his family are living, and that the annual income produced by this poet's literary and dramatic works is considerable.

An admirable bas-relief in bronze of George Gissing, the work of Theodore Spicer-Simpson, is now being exhibited at the Salon and is greatly appreciated by the author's numerous admirers in France. The sculptor has been happy in catching

Digitized by Google

the expression and in giving a most lifelike touch to his work. France and America are both ahead of England in paying a tribute to the memory of George Gissing.

The great theatrical event has been the representation of "Salômé," Oscar Wilde's poem, with music by M. Richard Strauss.

There has been a curious episode in connection with the new play by M. Paul-Hyacinthe Loyson, the son of the celebrated Père Loyson. The play, entitled "Ames ennemies," which has just been put on at the Antoine Theatre was so strikingly like the "Otage," which M. Antoine was about to give at the Odéon, that the latter decided to hurry through with the rehearsals, in order to be first before the public with this subject. The result has been excellent for both pieces, as the public naturally wished to judge for itself which author had treated his subject in the best manner. The problem of the two plays is the difficulty for the children when the father and mother are antagonistic.

At the Odéon, "La Française," by M. Brieux, is now being played.

ALYS HALLARD.

"Règne de Charles III. d'Espagne" (Plon).
"Louise de la Vallière et la Jeunesse de Louis XIV." (Plon).
"Journal d'une Expulsée" (Lecoffre).
"Le Baron de Heldenstamm" (Calmann Lévy).
"Le Chercheur de merveilleux" (Calmann Lévy).

SPANISH NOTES.

TO speak of the Atheneum of Madrid is to speak of the forum where men of literature and science take the foremost place in the opinions of their compatriots by reason of the power shown in the discourses there delivered in their particular line of thought.

When Doña Emilia Pardo Bazan, as president of the Literature Section of the Atheneum, arranged for the lecture on the dramatic works of d'Annunzio by Señor don Alvaro Alcala Galiano y Osma, she was giving the chair to the nephew of the historic orator Canovas de Castillo and the son of the Count of Casa-Valencia, who came as ambassador to London in 1895, and whose lectures on political liberty in England made such a mark in the same Atheneum of Madrid. The recent discourse by this son of the distinguished diplomat had the advantage of being followed by a well-staged scene from d'Annunzio's great play "La Gioconda," in which the famous actress Tina di Lorenzo took the leading part of Silvia Settala. The fine analytical study given of the dramatist's works and characters by Alvaro Alcala Galiano y Osma made one appreciate the subsequent dramatic rendering of one of the most powerful scenes of the Italian writer, for he laid stress on the artistic and pagan force of the sentiments of d'Annunzio, who sees life not as it is, but as it appears to him as a poet; and whilst paying full tribute to the author as a genius, the lecturer showed from his study of such plays as "The Dead City" and "La Gloria" that, as with the Greek poets of old, the joy of life is thought to be in mere material pleasures. The illustrious young Spaniard's psychological references to the symbolical side of some scenes of the plays, especially in those of "La Gloria," show that he has deservedly taken a place among the literary *élite* of the Spanish capital, and the applause of the crowded audience assembled for the conference encouraged the lecturer in the continuance of his dissertation. With the verve of a lover of his subject, Alvaro Alcala Galiano rapidly ran through the chief features of d'Annunzio's "La Figlia di Jorio" "Francesca di Rimini," etc.; and whilst logically showing the want of morality in a man who is only a law unto himself, the lecturer showed his admiration for the author's power.

This illustrious Spaniard is truly cosmopolitan, for his appreciation of literature extends not only to Italy, but to England; and it is from the pen of this author that Spain may hope, after his forthcoming visit to England, to see a truly erudite account of the works of our Hall Caine, whom he is anxious to make known to his countrymen.

The Senate has been the scene of great interest this week, as the State opening of the Spanish Parliament was naturally the occasion of a speech by Alfonso XIII. The voice of the young King was loud and clear enough to fill the house, with its brilliant assembly of uniformed ministers, richly robed clerics, gorgeous liveried lackeys, and beautifully gowned ladies. The main points of interest touched on in the Sovereign's speech was his pleasure in the birth of his son, as a king as well as a father; his satisfaction at the Pope's intention of godfathering the new born Prince of Asturias, his satisfaction in the friendly relations with England, and his approval of the plan of future reforms in the electoral system of Spain. And indeed, with an adequate reform, the elections could hardly have given room for the reasons which Moret, the Liberal leader, makes the ground of his proposed abstention from the Parliament. This statesman, who has more than once been prime minister, was noticeable in the Senate, as well as Generals Azcarraga, Lopez Dominguez, Marquis Vega de Armigo, who have all been known as presidents of the ministry. Maura, the Conservative prime minister of the new Parliament looked magnificent

Digitized by Google

as he stood by the throne, from which the speech gave some idea of the work which is in store for him.

The people's sympathy was aroused by the way the King went off from the Senate, smiling in lonely state in the crown-topped carriage, used for the first time since the tragedy of the royal wedding day. At the first meeting of the Congress, on the day following the opening of the Senate, Señor Dato y Iradier was appointed President of the Assembly, and, as with our Speaker of the House of Commons, the office requires tact and cleverness. The opening speech of the statesman fulfilled the promise formed of him; and indeed I once had an opportunity of judging the suave yet firm manner in which Señor Dato can keep to his line of action when I saw him as Mayor of Madrid last February contravene the arguments of a crowd of manufacturers of "serpentines," who were all eager in their arguments against the Alcalde's decision not to allow the injurious things to be used during the Carnaval season in the Capital.

The Carnaval reminds me of the charming Spanish story writer, Carmen Blanco y Trigueros, for her stories published in *El Globo* breathe the poetic spirit peculiar to Spain, which imbues everyday life with sentiment. It is to be hoped that these stories will soon be published in book form, for they give a pleasing *aperçu* of life in Spain. The story of this writer called "In the Palace of Tears," which appears in another review, also reveals the writer's power of linking facts of history with present day life, showing that on the great base of love and hope humanity is always the same.

La Gaceta de Instruccion Publica is a striking proof of the power of a Spanish woman as an editor, for Señorita Doña Maria E de la Rigada conducts the journal, and the columns devoted to the last aims and results of education show that the lady is very wide in her sphere of interest.

Carolina de Soto y Corro has just published a charming book of poems. The religious element prevails, and it is in a forceful way, and one that shows that the writer has the power of seeing below the surface of things, so that the outside forms and ceremonies are but the expressions of the ideas which are innate in humanity. The cross and the crown pervade her pages, but they are the cross and crown of real suffering and true joy.

The Maestro Enrique Fernandez Arbos has in his recent successful series of orchestral concerts at the Royal Theatre of Madrid established Spain's reputation as a music-loving nation. For not only has his perfect conductorship of his large orchestra led to a soul-stirring rendering of the works of Beethoven, Bach, Strauss, etc., etc., but the enthusiasm of the audience was more than once aroused to a perfect *furore*. The "Parsifal" and the "Pilgrims' Chorus" by Wagner literally swept the Spaniards off their seats; and the audiences of Madrid are well known for their critical attitude in matters of music. Howbeit, Arbos conquered. The royal family was constantly present at the concerts, and the concourse of hearers gradually increased. From every box, stall and gallery on the last night came the deafening shouts of applause as the exquisite strains of the great master rose and fell under the magic wand of the famous Spanish conductor, whose name is so well known in our own English Royal College of Music; and he bowed his farewell to his countrymen in a perfect storm of applause.

To those in London interested in Spanish matters it is a subject of congratulation that Spanish ladies are evincing a desire to join their English sisters as members of their clubs. Señora Pardo Bazan has long been a member of the Lyceum Club, and now Señorita dona Alcalà Galiano has joined the same club, and the well-known lady doctor of Madrid, Señora Alejandre, wishes also to be a Spanish member of this international centre. Whilst speaking of lady doctors of Spain, I must mention Señora Solis, whose extensive practice in medicine by the side of her husband, also a physician, shows that success is certainly to be found in a course in which the ministration of both sexes combines so admirably.

Much comment has been provoked by the article just published by a Catalonian cleric, Señor P. Font, who is very well known, and who has a great reputation in Madrid for his clear political foresight. The article highly commends the solidarity of Catalonia, as it prophesies that this union for the protection of the suffrage will finally lead to the ministers being appointed after the elections instead of before; and the Government will be in harmony with both the will of the King and the country. Deputies will not then be put in the lists without the votes of the electors. This article treats of the present remarkable abstention of the Liberals under Moret from the Congress, by reason of disconcert at the result of the recent elections. Reference has been made, therefore, in some circles to the fact that in 1902 Colonel Figuerola Ferretti drew up a petition to King Alphonso XIII. submitting the same project now so ably set forth by Señor Font, and this project would have prevented the confusion of the present time had the leader of the Liberals, who was then Minister of the Interior, allowed it to proceed to its destination. And the fulfilment of the project would have reflected great glory on the throne, and prevented the continual chaos of the cabinets.

RACHEL CHALLICE.

Digitized by Google

THE ANNUAL DINNER.

THE annual dinner of the society was held at the Criterion Restaurant on Wednesday, May 8th, at 7.30, more than two hundred members and guests being present. Mr. Anthony Hope Hawkins occupied the chair, and in the course of the dinner invited successively those seated to his right and those to his left to drink wine with him, all responding to his invitation with cordiality. At the conclusion of dinner the chairman briefly proposed the health of His Majesty the King, which was drunk with heartiness.

Mr. Ian Malcolm then proposed the toast of the Incorporated Society of Authors. Referring to the society as a confraternity, he compared his position to that of one called upon to say agreeable things about his brothers and sisters. (Laughter.) He observed that he had not had any opportunity of saying anything about them at the general meeting, for at a season when the society was enjoying a warm time he had been frozen in Spain. He would pass on from this topic to declare that ever since he had cast the bread of his ambition on the waters of authorship he had never had such a friend as the Society of Authors. In all times of difficulty he turned to their popular and peace-loving secretary, Mr. Thring—(applause)—for aid in obtaining the unwilling guinea more dear to a Scot than credit, for help to make contracts as favourable as he could obtain, and for protection against those seasoned warriors whose *æs triplex* of *£ s. d.* made them proof against the slings and arrows of outrageous *Times*. (Laughter.) It was a necessity that those who lived by words and not by deeds should fight under the banner of the Authors' Society. Personal freedom might be enjoyable, but with authors, when it came to be a question of publishing their works, necessity made socialists of them all, and they must join the society to ensure the greatest good for the greatest number. Those who adopted literature through necessity must be socialists of a kind; they must be trades unionists; but they must not be socialists after dinner to-day and individualists before tea to-morrow; they must be whole-hoggers and grunt together in unison. His hearers, moreover, must do more than drink the toast, they must give their hearts and affections, pledging themselves to speak up for the society at all times and in all places; to advertise it and to get their guests and others to take the pledge; to abstain from writing books if they pleased, but to join the society always.

Mr. J. W. Comyns Carr, replying to the toast on behalf of the society, declared himself freed from any condition enjoining the avoidance of topics of a controversial character by the "controversial speech" of Mr. Ian Malcolm. He detected an unwritten novel in every upturned face before him, and believed that there must be some reticence, some process of thinning out, but in no country was the concept of property in the creation of the brain so immature as in England. Men who expressed horror at the theft of a loaf by a starving man had none for those who stole the proceeds of another's brain. He had known men who thought it almost a crime that an author should enjoy even those limited rights which the legislature gave him, men who believed that the best thing that could happen to authors was that they should have their books published for nothing. Recently they had seen business men try to carry into practice this dream of the philanthropist; was it not touching, he asked, when this was put forward as a business proposition, to see the enthusiasm of thousands of correspondents who welcomed a new system which was to give them books for nothing and to give authors nothing for their books. Authors who objected were regarded as abnormal beings who did not join in a crusade against their own property. He had himself not achieved that pitch of renunciation, and until he had achieved it he should support the efforts of the socieiy, to the fold of which he had recently returned, looking to what it had done, what it was capable of doing, and what it would do.

Sir Thomas Barclay, in proposing the toast of Literature and the Drama disclaimed any personal experience as an author of a novel or of a play, but was able to speak from experience in criticism and from a knowledge of many foreign countries and of their literature. He drew interesting comparisons between the literary products of England as compared with those of France and of Germany, dwelling upon the volume of literature of good quality produced in England, and saying, "German literature has gone backward, French literature is reforming, English literature is a hundred years ahead of both."

Mr. George Bernard Shaw, replying on behalf of the Drama, said that we had a great deal of drama in England that was not literature and a great deal of literature that was not drama. He had tried to induce ladies and gentlemen who were inclined to literature to pay more attention to the drama. He himself had produced very high class literature and drama of which he had a sincerely high opinion. He spoke as a carpenter might speak with pride of a good piece of carpentry. For a piece of literature he had received as much as sixty guineas. It could be done cheaper; he supposed that if he tried to get to the bottom of literary sweating he would find the price for the

Digitized by Google

same amount of work to be about £2 10*s*. For that sixty guineas worth of work in the form of a play he had received £6,000, and he supposed that he had made a poor job of it in the end. He had written to almost all the leading novelists to try to induce them to take up drama and to make our theatre a living theatre. The publisher made a great deal of money out of a great many poor authors. The manager of a theatre could only exploit one author at a time, and so must make that author a success or share his failure. Therefore the dramatic author had a pull over the manager which the author had not got over the publisher. It was very difficult to fail as a publisher, it was very easy to fail as a manager. The management of a theatre had become one of the most frightful gambles on the face of the earth, but he had an unregenerate taste for gambling. Nevertheless, he hoped that some day they might be able to have a national theatre from which that element of gambling would be eliminated, and in which literature would be respected for its own sake. (Applause.) He referred to music as an art that should be included in such a toast as that which included literature and the drama, for music was an international art, and he hoped that in the Society of Authors the drama would always be strongly represented.

Sir Arthur Conan Doyle, who proposed the health of the guests, began his speech by expressing a hope that no representative of Mr. Asquith was present to prove the figures given by Mr. Bernard Shaw with a view to his income tax returns. In proposing the toast, which he coupled with the name of Mr. Henry Morris, he observed that Mr. Morris had written at least one book, so that he was a guest on false pretences and ought to be present as a member. It was a book somewhat gloomy and realistic, which dissected mankind; it was indeed a well known work on anatomy, a subject of which he (Sir Arthur Conan Doyle) had once had some superficial knowledge, enough to inspire him with considerable respect for one who had mastered it. He also associated the toast with the name of Monsieur Pierre de Sales, who was there as a representative of French literature, and he concluded his speech with an eloquent tribute to the greatness of French literature and to the debt which English readers and writers owed to French authors.

Mr. Henry Morris, replying on behalf of the guests, observed that he had himself for many years been a member of the society. He had joined it in order to learn from *The Author* how to circumvent the greed of the publisher; he had left it from an abiding and increasing self-reproach at the sight of unopened numbers of *The Author* accumulating in his library. He believed that the unprofitable nature of his relations with publishers had been due to neglect to get the information obtainable from its columns, although his publishers assured him that he had been a source of loss to them; and candour compelled him to admit that he did not think he enabled them to accumulate riches on earth by his writings on a special subject for a limited public. He turned to the question "What is literature?" and came to the conclusion that if, as had been said, only that which survived for a hundred years was worthy of the name, it was easier for a camel, or a rich man, to pass through a needle's eye than for an author to enter into the kingdom of literature. The son of Sirach wrote "The wisdom of the learned man cometh by opportunity of leisure; and he that hath little business shall become wise," and the same author asked "How can he get wisdom that holdeth the plough, and that glorieth in the goad; that driveth oxen, and is occupied in their labours and whose talk is of bullocks? He giveth his mind to make furrows and is diligent to give the kine fodder"; and though he recalled the fact that an ex-Premier of England, the distinguished author and orator, claimed to have found occupation and content in ploughing his solitary furrow, he believed it true that "wisdom cometh by opportunity of leisure." This was the keynote of a short but charmingly written article on Australian literature in the current number of *The Author*, as well as a point in relation to Australian art dwelt on by Mr. Deakin in his speech at the Royal Academy banquet. Knowledge begat knowledge, and the wider one's knowledge the greater one's enjoyment became both in writing and in reading. Mr. Morris advanced a large number of examples in support of this contention, saying that the most enthusiastic advocate of modern literature and science must find happiness in understanding illustrations and quotations from the ancient classics; that the diaries of Evelyn and of Pepys were more entertaining to those who were informed on the history of the Stuarts, the Civil War, the Commonwealth and the Protectorate; that even the cranks and angles of the anti-vaccinationist might be rounded off by a perusal of the letters of Lady Mary Wortley Montagu; and that the malicious unreasonableness of the anti-vivisectionist might be tempered by a study of René Vallery-Radot's life of Pasteur. In conclusion he thanked the society for their reception of the toast, paying a compliment to the proposer, Sir Arthur Conan Doyle, and to the chairman, Mr. Anthony Hope Hawkins, for the share which they had had, with other members of the society, in putting within the reach of all men instruction and delight, the fruits of the labours of the writers' lives.

Digitized by Google

MEMORANDUM AND ARTICLES OF ASSOCIATION

OF

THE INCORPORATED SOCIETY OF AUTHORS.

MEMORANDUM OF ASSOCIATION.

I. The name of the Association is "The Incorporated Society of Authors."

II. The registered office of the Association will be situated in England.

III. The objects for which the Association is established are:—

(1.) To represent, further, aid, and assist the objects, and to protect the rights and interests in their works, of Authors of every kind of literary, dramatic, artistic, scientific, technical, educational, and musical works and publications, and the rights and interests in the same, of the assigns and representatives of such Authors.

(2.) To promote a Bill or Bills in Parliament, and to obtain the passing of an Act or Acts for the improvement of the law of copyright, and the registration of copyrights, titles, and rights thereto, and all rights of every kind of Authors, or their assigns and representatives in law, to the title or titles of any book, pamphlet, magazine, review, periodical, newspaper, picture, engraving, play, dramatic piece, work of art as original, or as copy, or reproduced by any process for the illustration of such book, pamphlet, magazine, review, periodical, or newspáper before mentioned.

(3.) To act as Agent for any English or Foreign Author, writer or contributor to any newspaper, publication, journal, or other periodical, and to represent the rights of such Author, writer, or contributor, or the assigns and representatives in law of the same, to copyright in this country or abroad, and to act as agent, trustee or representative of any English or Foreign Author in any negotiations that may arise with any publisher, firm, company of publishers, or person in this country or abroad.

(4.) To hold as trustee or depositee, all or any writings, manuscripts, documents, literary materials, and things having relation to literary works of every kind, subject to the rules and regulations for the time being of this Association, and in accordance with such contracts and agreements as may, from time to time, be entered into with the authors or proprietors in law of such documents, papers, writings, illustrations, etc., and generally to act as trustee in relation to all or any of such matters.

(5.) To promote and take part in and assist every effort and endeavour made by any person or persons, body, association, or guild of American or foreign Authors, formed or to be formed for the purpose of obtaining for English Authors, writers and others hereinafter mentioned, and being foreigners in such States or countries (whether belonging to this Association or not), grants of copyright in the United States of America, or any or all of the States thereof, the Republic of France, or other foreign State, and in all colonies or possessions of the Crown of England, upon such terms, as to reciprocity and otherwise, as the Association in its discretion shall deem fair and equitable.

(6.) To protect the rights of Authors and others in all foreign countries, and to take such steps on their behalf as may be necessary and in accordance with the constitution and the rules and regulations for the time being of this Association; and the contracts from time to time entered into with any Authors, writers, proprietors, or publishers of, or persons interested in, such works, writings, publications, rights and matters as aforesaid, for the inscription and registration of such

Digitized by Google

rights and premises in foreign countries, and their protection before the tribunals of the same; with express power to name, appoint, substitute, and re-appoint all legal persons and representatives, for all or any of the above purposes.

(7.) To undertake the inspection and examination of all legal documents dealing with or modifying the rights of Authors and writers, and furnishing of legal assistance to the same, with respect to the preparation and settlement of any instruments, agreements, deeds, inscriptions, and other acts relating to the rights of such Authors and writers.

(8.) To receive from the Shareholders of the Association and other persons, annual or other subscriptions, donations, and contributions of all kinds, and to apply the same to all or any of the objects of the Association.

(9.) Subject to the provisions of the 21st section of the Companies' Act, 1862, to lease, hire, rent, purchase, or otherwise acquire any houses, offices, or premises in this country or elsewhere, necessary for the carrying on of the matters hereinbefore mentioned, and to sell, dispose of, or let the same, in the event of the same being no longer required for the purposes of the Association.

(10.) To act as auditors and examiners of accounts as between Authors and publishers, or as referees or arbitrators in any dispute or differences which may from time to time be referred to the Association.

(11.) To apply the capital of the Association, and any interest or income derived from the same, or any subscriptions, contributions, donations, or other funds and matters from time to time acquired by the Association, to all or any of the above objects.

(12.) To procure the Association to be acknowledged, recognised, registered, or inscribed in any foreign country.

(13.) To issue shares and debentures, or other securities or documents of the Association hereby incorporated, for the purpose of raising funds, under such conditions, and with such guarantees, as may be from time to time decided upon by the regulations of the Association.

(14.) To do all such other lawful things as shall be incidental or conducive to the attainment of the above objects.

IV. The income and property of the Association, whencesoever derived, shall be applied solely towards the promotion of the objects of the Association as set forth in this Memorandum of Association; and no portion thereof shall be paid or transferred directly or indirectly, by way of dividend, bonus, or otherwise howsoever by way of profit, to the members of the Association.

Provided that nothing herein shall prevent the payment, in good faith, of remuneration to any officers or servants of the Association, or to any member of the Association, or other person, in return for any services actually rendered to the Association.

V. The fourth paragraph of this Memorandum is a condition on which a licence is granted by the Board of Trade to the Association in pursuance of Section 23 of the Companies' Act, 1867.

VI. If any member of the Association pays or receives any dividend, bonus, or other profit, in contravention of the terms of the fourth paragraph of this Memorandum, his liability shall be unlimited.

VII. The liability of the members is limited.

VIII. The capital of the Association is £1,000, divided into 1,000 shares of £1 each, with power to increase or reduce the same, in accordance with the Companies' Acts, 1862 to 1883.

IX. If upon the winding up or dissolution of the Association, there remains, after the satisfaction of all its debts and liabilities, any property whatsoever, the same shall not be paid to or distributed among the members of the Association, but shall be given or transferred to some other institution or institutions, having objects similar to the objects of the Association, to be determined by the members of the Association at or before the time of dissolution, or in default thereof by such Judge of the High Court of Justice as may have or acquire jurisdiction in the matter.

Digitized by Google

X. True accounts shall be kept of the sums of money received and expended by the Association, and the matter in respect of which such receipt and expenditure takes place, and of the property, credits, and liabilities of the Association; and, subject to any reasonable restrictions as to the time and manner of inspecting the same that may be imposed in accordance with the regulations of the Association for the time being, shall be open to the inspection of the members. Once at least in every year the accounts of the Association shall be examined, and the correctness of the balance-sheet ascertained by one or more properly qualified auditor or auditors.

We, the several persons whose names and addresses are subscribed, are desirous of being formed into an Association, in pursuance of this Memorandum of Association, and we respectively agree to take the number of shares in the capital of the Association set opposite to our respective names.

Names, Addresses, and Descriptions of Subscribers.	Number of Shares taken by each Subscriber.
WALTER BESANT, Author, 12, Gayton Crescent, Hampstead.	One.
WALTER HERRIES POLLOCK, Barrister-at-Law, 168, Oakley Street, Chelsea.	One.
ALFRED EGMONT HAKE, Author, Greenfield Lodge, South Ealing.	One.
CHARLES HENRY MIDDLETON-WAKE, Clerk in Holy Orders, Campden Hill Road, Kensington, W.	One.
SAMUEL GEORGE CHETWYND MIDDLEMORE, Journalist, 78, Oakley Street, Chelsea, S.W.	One.
HERMAN CHARLES MERIVALE, Barrister-at-Law, Hazard Side, Eastbourne.	One.
JOSEPH WILLIAM COMYNS CARR, Barrister-at-Law, 19, Blandford Square, London, N.W.	One.

Dated this 20th day of June, 1884.

Witness to the signatures of all the above,

JOHN TRISTRAM VALENTINE,
Solicitor,
6, Queen Anne's Gate, Westminster, S W.

Digitized by Google

Digitized by Google

ARTICLES OF ASSOCIATION

OF

THE INCORPORATED SOCIETY OF AUTHORS.

As altered by Special Resolution of Thursday, 29th June, 1893, which Resolution was confirmed on Wednesday, 19th July, 1893.

PRELIMINARY.

ART. 1.—The regulations contained in Table "A" in the First Schedule to the "Companies' Act, 1862," shall not apply to the Society.

CONSTITUTION.

ART. 2.—The Society shall consist of Shareholders, Subscribing Members, and Associates.

Shareholder shall mean a Subscribing Member being a holder of not less than one share in the Society.

Subscribing Member shall mean an annual or other subscriber to the funds of the Society who has been elected as such by the Committee of Management as hereinafter provided.

Associate shall mean an annual or other subscriber duly elected as such by the Committee of Management, but not being a subscribing member as defined above.

BUSINESS.

ART. 3.—The business of the Society shall comprise all the business mentioned or included in the Memorandum of Association, and all matters incidental thereto.

ART. 4.—The officers of the Society shall be a President, a Council, and a Committee of Management elected from the Council for the time being.

THE COUNCIL.

ART. 5.—The President shall be *ex officio* a member of the Council. The present Council shall consist of the following persons:—

President.

GEORGE MEREDITH.

Council.

SIR EDWIN ARNOLD, K.C.I.E., C.S.I.
ALFRED AUSTIN.
J. M. BARRIE.
A. W. À BECKETT.
ROBERT BATEMAN.
SIR HENRY BERGNE, K.C.M.G.
WALTER BESANT.
AUGUSTINE BIRRELL, M.P.
R. D. BLACKMORE.
REV. PROF. BONNEY, F.R.S.
THE RIGHT HON. JAMES BRYCE, M.P.
HALL CAINE.
EGERTON CASTLE, F.S.A.
P. W. CLAYDEN.
EDWARD CLODD.
W. MORRIS COLLES.
HON. JOHN COLLIER.
W. MARTIN CONWAY.

Digitized by Google

F. Marion Crawford.
Oswald Crawfurd, C.M.G.
The Earl of Desart.
Austin Dobson.
A. W. Dubourg.
J. Eric Erichsen, F.R.S.
Prof. Michael Foster, F.R.S.
The Right Hon. Herbert Gardner, M.P.
Richard Garnett, LL.D.
Edmund Gosse.
H. Rider Haggard.
Thomas Hardy.
Jerome K. Jerome.
Rudyard Kipling.
Prof. E. Ray Lankester, F.R.S.
J. M. Lely.
The Rev. W. J. Loftie, F.S.A.
Prof. J. M. D. Meiklejohn.
Herman C. Merivale.
Rev. C. H. Middleton-Wake.
Lewis Morris.
Prof. Max Müller.
J. C. Parkinson.
The Earl of Pembroke and Montgomery.
Sir Frederick Pollock, Bart., LL.D.
Walter Herries Pollock.
A. G. Ross.
George Augustus Sala.
W. Baptiste Scoones.
G. R. Sims.
S. Squire Sprigge.
J. J. Stevenson.
James Sully.
William Moy Thomas.
H. D. Traill, D.C.L.
E. M. Underdown, Q.C.
The Right Hon. Baron Henry de Worms, M.P., F.R.S.
Edmund Yates.

Art. 6.—The Committee of Management shall from time to time make elections to the Council. A person so elected need not be a member of the Society before election.

Art. 7.—Every member of the Council shall be or become a Shareholder in the Society, and shall pay an annual or other subscription to the Society. This Article must be read subject to Art. 8.

Art. 8.—Honorary Members of the Council shall not be elected after the adoption of these present Articles.

Art. 9.—The total number of the Council shall not exceed sixty.

Art. 10.—The President and other members of the Council shall hold their respective offices so long as they continue Subscribing Members of the Society.

Art. 11.—On the death or retirement of the President, the Committee of Management shall call a meeting of the Council, and the Council shall thereupon proceed to elect a President.

Art. 12.—Meetings of the Council may be convened at any time by order of the Committee of Management, but at least two meetings of the Council shall be summoned in each year, at such time and place as the Committee of Management may determine.

Art. 13.—At the first meeting of the Council in every year the Committee of Management shall prepare and present a report of the proceedings of the Society, and it shall be competent for the Council in such meetings assembled, to make such recommendations to the Committee of Management as they may think fit, and these recommendations shall be duly considered by the Committee of Management, who shall take such steps as they shall deem expedient therein.

The Committee of Management.

Art. 14.—The present Committee of Management shall consist of :—

Chairman.

Sir Frederick Pollock, Bart., L.L.D.

A. W. à Beckett.
Walter Besant.
Egerton Castle.
W. Morris Colles.
Hon. John Collier.
W. Martin Conway.
Edmund Gosse.
H. Rider Haggard.
J. M. Lely.
S. S. Sprigge.
A. G. Ross.

Digitized by Google

ART. 15.—The Committee of Management shall conduct and manage all the business and affairs of the Society, and shall exercise all such powers, authorities, and discretions of the Society, of whatsoever kind, as are set forth or embraced in the Memorandum of Association of the Society.

ART. 16.—The Committee of Management shall consist of twelve members, to be elected as is hereinafter set forth from the Council of the Society.

ART. 17.—In the first month of each year, at a Committee meeting held for that purpose, three members of the Committee of Management shall retire from office.

ART. 18.—The members of the Committee of Management to retire in each successive year shall be selected from among those who have been longest in office since the last election. As between members of the Committee of Management of equal seniority, those to retire shall (in the absence of any agreement among themselves) be selected by lot. A retiring member shall be re-eligible. Casual vacancies occurring in the Committee of Management may be forthwith filled up by the appointment of a qualified person, who shall in all respects stand in the place of his predecessor. Such election shall be reckoned to commence from the day of the appointment.

ART. 19.—The vacancies caused in the Committee of Management by the annual retirement of members shall be filled up by the votes of the remaining members of the Committee at the same meeting. Any member of the Committee may nominate either a retiring member for re-election or a new candidate for election. The election or re-election, as the case may be, shall be determined by the usual mode of procedure of the Committee under Art. 22.

ART. 20.—At the first meeting of the Committee of Management after every annual election of members of the Committee, a Chairman of the Committee of Management shall be elected. The outgoing Chairman shall be eligible for re-election.

ART. 21.—In case the conduct of any member of the Committee shall at any time be such that his continuing a member shall appear to the other members to be prejudicial to the interests of the Society, it shall be lawful for the other members for the time being at a special meeting of the Committee to be convened for the purpose of considering the question (if two-thirds in number of the whole number of members for the time being concur in that behalf, but not otherwise), to remove any such member from his office.

ART. 22.—The Committee of Management may meet together for the despatch of business, adjourn and regulate their meetings in time and place, and otherwise as they think fit. Three members shall form a quorum of the Committee for the transaction of business. Questions arising at any meeting of the Committee shall be decided by a majority of votes. In case of an equality of votes, the Chairman, in addition to his original vote, shall have a casting vote. The Chairman or two members of the Committee may at any time summon a Special Meeting of the Committee. The members assembled at a meeting of the Committee duly summoned may, if a quorum is formed, exercise all the powers of the Committee, notwithstanding any vacancy in their numbers.

ART. 23.—The Committee of Management may from time to time for the more convenient management of the business of the Society, appoint such Committees, either consisting of members of their own body or of other persons, or of both, as they think fit, for the purpose of any special enquiry or otherwise, and may determine and regulate the duties and procedure thereof. The Committee of Management may from time to time remove from office any Committee or any member thereof, or vary the constitution, powers, duties, or procedure of any Committee.

ART. 24.—Should the conduct of any subscribing member of the Society be unworthy of a gentleman and a man of letters, or should it appear to six members of the Council that any subscribing member's continuance as such would prejudicially affect the Society, then the Committee, on a requisition signed by six members of the Council, shall call a meeting of the Council for the purpose of considering that subscribing member's conduct, and (if two-thirds in number of the whole Council for the time being concur in that behalf, but not otherwise) the Committee may remove that subscribing member from the Society. Provided that any

Digitized by Google

subscribing member whose case is dealt with under this Article shall have notice and an opportunity of being heard.

ART. 25.—The Committee of Management may, if they think fit, submit questions to be discussed, and decided upon by the subscribing members of the Society in General Meeting assembled or otherwise, but the Committee shall not necessarily be bound by their decision.

GENERAL MEETING.

Subscribing Members.

ART. 26.—A General Meeting of the subscribing members shall be held once in every year, on such day, at such hour, and at such place as the Committee of Management shall from time to time appoint.

ART. 27.—The business of a General Meeting shall be to receive the accounts, balance-sheet, and report of the Committee of Management, and to discuss and decide upon any question submitted to the meeting by the Committee.

ART. 28.—The Chairman of the Committee of Management, or in his absence a member of the Committee elected by the members of the Committee present, or in the absence of all the members of the Committee, a shareholder elected by the shareholders present, shall take the chair at every General Meeting.

ART. 29.—Seven subscribing members personally present shall be a quorum for a General Meeting for all purposes.

ART. 30.—If within half an hour from the time appointed for any General Meeting no quorum be present the meeting shall be dissolved by the Chairman.

ART. 31.—A General Meeting shall not be adjourned. All business notified to be transacted at the meeting shall thereupon be completed or the meeting shall be dissolved at the option of the Chairman or the majority of the Committee of Management present.

ART. 32.—Every question to be decided by any General Meeting, unless resolved on without a dissentient, shall be decided by a simple majority of the subscribing members personally present thereat by show of hands, and a declaration by the Chairman that a resolution is carried, and an entry to that effect in the minutes of the proceedings of the meeting, shall be sufficient evidence of the fact so declared, without proof of the number or proportion of the votes given for or against the resolution.

Shareholders.

ART. 33.—A General Meeting of shareholders shall be held once in every year, on the same day with and immediately before the meeting to be called under Article 26. Such meeting shall be called Ordinary, and all other General Meetings shall be called Extraordinary General meetings.

ART. 34.—The business of an Ordinary General Meeting shall be to receive, or either wholly or partially reject or adopt, the accounts, balance-sheet, and report of the Committee of Management and of the Auditors.

ART. 35.—An Extraordinary Meeting may at any time be called by the Committee of Management.

ART. 36.—Seven shareholders personally present shall be a quorum for a General Meeting for all purposes.

ART. 37.—An Extraordinary General Meeting shall be called by the Committee of Management whenever a requisition, signed by fifteen or more shareholders, and stating fully the object of such meeting, is left at the Registered Office of the Society.

ART. 38.—If the Committee of Management neglect, for fourteen days after the delivery of any such requisition, to call a meeting in accordance therewith the requisitionists may call a Meeting.

ART. 39.—Every Extraordinay General Meeting shall be held at such convenient place and at such hour as the Committee of Management or requisitionists calling the meeting may appoint.

Digitized by Google

ART. 40.—If within half an hour after the time appointed for the holding of a meeting the requisite quorum shall not be present, the meeting, if convened on the requisition of shareholders, shall be dissolved, and in any other case may either be dissolved by the Chairman on the decision of the majority of the Committee of Management present, or shall stand adjourned to the following day, unless the same happen to be a Sunday or General Holiday, in which case the meeting shall stand adjourned to the Monday or other succeeding day and at the same place, and shall meet at the same time as was appointed for the holding of the original meeting; and if at such adjourned meeting the requisite quorum shall not be present within half-an-hour after the time for holding the meeting, those shareholders who are present shall be a quorum, and may either adjourn the meeting *sine die*, or may transact the business for which the meeting was called.

ART. 41.—The Chairman of the Committee of Management, or, in his absence, a member of the Committee, elected by the members of the Committee present, or in the absence of all the members of the Committee, a shareholder, elected by shareholders present, shall take the chair at every General Meeting.

ART. 42.—Subject to a poll being demanded, as herein-after mentioned, every question to be decided by any General Meeting, unless resolved on without a dissentient, shall be decided by a simple majority of the shareholders personally present thereat by way of show of hands.

ART. 43.—At any General Meeting (unless a poll on any resolution thereof be immediately, on the declaration by the Chairman of the meeting of the result of the show of hands thereon, demanded by at least two shareholders, before the dissolution or adjournment of the meeting), a declaration by the Chairman that a resolution is carried, and an entry to that effect in the minutes of the proceedings of the meeting, shall be sufficient evidence of the fact so declared, without proof of the number or proportion of the votes given for or against the resolution.

ART. 44.—If a poll be demanded, it shall be taken in such manner, at such place, and either immediately, or at such time within fourteen days thereafter, as the Chairman of the meeting directs, and the result of the poll shall be deemed the resolution of the General Meeting at which the poll was demanded.

SHARES AND TRANSMISSION OF SHARES.

ART. 45.—The share capital of the Society is £1,000, divided into 1,000 shares of £1 each.

ART. 46.—No subscribing member shall be a holder of more than one share unless by special resolution of the Committee of Management.

ART. 47.—No transfer of shares shall be registered unless and until the transferee is approved by the Committee of Management. And the Committee of Management may, at their absolute discretion, decline to register any transfer of shares, or accept any transferee, or to allot any share or shares.

ART. 48.—Every transfer of a share shall be by deed in such form as the Committee of Management shall from time to time approve, and the transferor shall be deemed to remain a holder of the share until the name of the transferee is entered in the Register of shareholders in respect thereof.

ART. 49.—If any shareholder who has been admitted a subscribing member of the Society shall sell or dispose of his share or shares without the sanction of the Committee of Management, then the share or shares so sold or disposed of shall be forthwith forfeited to the Society, to be dealt with by the Committee at their discretion in manner hereinafter provided.

ART. 50.—The Committee of Management may at any time, on such terms as they shal. think fit, accept the surrender or forfeiture of any shares from or by any shareholder desirous of surrendering or forfeiting them, or rescind or remit any surrender or forfeiture previously made.

ART. 51.—A shareholder ceasing to be a subscribing member of the Society shall, *ipso facto*, cease to be a shareholder in the Society, and his share or shares shall thereupon be forfeited to the Society.

ART. 52.—On the death of a shareholder his executors or administrators shall have no title to or interest in his share or shares, but the same shall be deemed to be surrendered to the Society.

Digitized by Google

ART. 53.—Any share so forfeited or surrendered may be disposed of in such manner as the Committee of Management think fit, and shall as well as the proceeds thereof, be deemed to be the property of the Society.

ART. 54.—A certificate in writing under the hand of one of the members of the Committee of Management and countersigned by the Secretary that a share has been duly forfeited in pursuance of the regulations of the Society, and stating the time when it was forfeited, shall be conclusive evidence of the forfeiture.

SUBSCRIPTION.

ART. 55.—The annual subscription to the Society shall be £1 1*s.* payable on the 1st of January in each year. The subscription of a Life Member shall be £10 paid at one time.

ART. 56.—The Committee of Management may vary and alter the annual and other subscriptions to this Society as they may from time to time think fit.

ACCOUNTS.

ART. 57.—The Committee of Management shall cause true accounts to be kept of the property and effects of the Society, and of all sums received and expended by the Society, and of the matters in respect of which such receipt and expenditure takes place, and of the assets, credits, and liabilities of the Society. The books of account shall be kept at the registered office of the Society.

ART. 58.—At the Ordinary General Meeting of shareholders, and also at the General Meeting of subscribing members in every year, the Committee of Management shall lay before the Society a statement of the income and expenditure, and a balance sheet containing a summary of the property and liabilities of the Society.

ART. 59.—Printed copies of the annual statement and balance sheet shall be sent to the subscribing members of the Society, in the manner in which notices are hereinafter directed to be served, not less than six days previously to the meeting.

TRUSTEES.

ART. 60.—When the Committee of Management think fit, there shall be such and so many Trustees for any of the purposes of the Society as the Committee of Management determine, and they shall be appointed and removed by the Committee of Management, and have such remuneration, powers, and indemnities, and perform such duties and be subject to such regulations, as the Committee of Management determine.

RESERVE FUND.

ART. 61.—The Committee of Management may invest any surplus funds of the Society not required for immediate use in the name of the Society or in the names of Trustees on behalf of the Society, in such manner as the Committee may think fit, and the Committee may vary such investments from time to time at their discretion.

ART. 62.—The Secretary shall affix the seal, with the authority of the Committee of Management, and in the presence of one of the Committee of Management at the least, to all instruments required to be sealed except a share certificate, and all such instruments shall be signed by such member of the Committee of Management, and countersigned or initialed by the Secretary. The Seal may be affixed to a share certificate by the Secretary alone under the authority of the Committee. Any seal used abroad under the provisions of "The Companies' Seals Act, 1864," shall be affixed by the authority and in the presence of such person or persons as the Committee of Management shall direct, and the instruments sealed therewith shall also be signed by such persons as the Committee of Management shall direct.

MINUTES.

ART. 63.—The Committee of Management shall cause Minutes to be duly entered in books provided for the purpose :—

(*a*) Of appointment of all Officers.

Digitized by Google

(*b*) Of the names of those present at each meeting of the Committee of Management.
(*c*) Of all orders made by the Committee of Management.
(*d*) Of all resolutions and proceedings of General Meetings and of meetings of the Committee of Management, or other Committees.
(*e*) Any such Minute as aforesaid, if purporting to be signed by the Chairman of the meeting at which such appointments were made, or such subscribing members were present, or such resolutions were passed as aforesaid (as the case may be) or by the Chairman of the next succeeding meeting of the Committee of Management, shall be sufficient evidence, without any further proof, of the facts therein stated.

NOTICES.

ART. 64.—Every notice required by these Articles to be given to the subscribing members or shareholders shall wherever possible be a notice of not less than six days, and shall be given by sending letters to the registered subscribing members, or shareholders according to the registered addresses.

BRADBURY, AGNEW, & CO. LD., PRINTERS, LONDON AND TONBRIDGE.

Digitized by Google

Digitized by Google

Monsieur Pierre de Sales, representing the Société des Gens de Lettres, also replied on behalf of the guests. Speaking in English, Monsieur de Sales expressed his pleasure at answering to a toast proposed by Sir Arthur Conan Doyle, whose name as a writer was as popular in France as in England, and whose style was held up to young writers as that of Alexandre Dumas had been. He spoke in the unavoidable absence of the president of the Société des Gens de Lettres, which desired to thank the Society of Authors for the reception accorded to its representatives last year. There appeared to be a prospect that uniformity in the laws relating to literary property in various countries might be brought about; and he particularly hoped that the duration of copyright enjoyed by French authors in their own country might also be accorded in England. He suggested, on behalf of the Société des Gens de Lettres, that they were ready to attend a congress having for its object the uniformity and prolongation of copyright. Certain questions with regard to translations and to the right of quotation would also have to be considered.

In conclusion, Monsieur de Sales said: "And lastly, ladies and gentlemen, allow me to give you all collectively, in the name of the Société des Gens de Lettres, an invitation when you pass through Paris and find yourselves there on the second Monday of the month, to our humble feasts. We shall not be able to offer you a magnificent banquet as this one, where your courtesy is accompanied by a certain majesty! With us, it is only a meeting of about forty or fifty comrades, who, on the second Monday of the month, from October till June, group themselves at the celebrated Restaurant Marguery—our little Criterion—in a cellar, recalling the picturesque taverns of other days, where there is no formality, and we all try to be as merry as possible.

The rule is that one of the members of our society, bearing, that evening, the title of President of the Dinner, be received by the chairman of the committee, who bids him welcome. I hope that this president of an evening will soon be one of you; for instance, Sir Arthur Conan Doyle, Mr. Anthony Hope Hawkins, Sir Thomas Barclay, or Mr. Bernard Shaw, or my friend Mr. Percy White, Mr. Ian Malcolm, or some other, so that we may manifest to them our sympathy for all of you. It would not only be a ground to forward our common interests, but also the means of exchanging our thoughts, and of developing that spirit of peace so consistent with modern progress, which under the mild but powerful impulse of His Majesty your gracious King is gradually changing the aspect of the world."

Dr. S. Squire Sprigge* then rose to propose the last toast of the evening, that of "The Chairman," and said:—The excellent secretary of the Society of Authors, my friend Mr. Thring, in confiding the task to me of proposing the health of our chairman, said that I should find it an easy one. And in a sense it is easy, if any task can be so described for one as unused as I am to public speaking. For all the English-speaking world knows Mr. Anthony Hope Hawkins, and all the members of the Society of Authors know the work that he has already done for us in his previous occupation of the chair of our committee of management. The subject needs no introduction from me, no expansion, and no peroration, and I might sit down now and leave to you, by the way you receive the toast, to prove that you require no further words from me. But I should like to allude very briefly to one or two things which seem to me to give Mr. Anthony Hope Hawkins's resumption of office a particular importance at this juncture. The society has recently and successfully passed through a stormy period in its existence. Charges have been brought against us that we have left to be done by others the work of maintaining the rights of authors against publishers which we were founded to do, whilst it is added that we have deserted the programme laid down for us by Sir Walter Besant. I am sure that much of this criticism has been honestly directed against us, but of some of it this cannot be said. With regard to our dear friend Besant's programme, there is this to be pointed out at once—he never had a programme. He laid down no line for the Society of Authors to follow, and was never tired of saying that he did not found the society. The society was the outcome of a feeling among a group of men (some of whom were distinguished, and many of whom made their living as well as their fame by their pens) that the business side of the calling of letters required regulation. To Besant, the busiest man of the group, it fell naturally enough to do the largest share of the detailed work, and he soon became the predominant voice in our councils. But he never used his voice in formulating programmes of his own, and was always absolutely loyal to the wishes of his colleagues on committee or council. He had an intense desire to see the members of the confraternity of letters recognised as forming a dignified profession, and he believed that this result would be achieved by making the Society of

* Dr. Squire Sprigge's speech has been quoted at length because as a personal friend of Sir Walter Besant and as secretary of the society from 1887 to 1892 he was able to place on record an interesting note of the history of the society's early development.

Digitized by Google

Authors into a body thoroughly representative of authorship, and after to speak for all authors in matters affecting the business side of their lives. But he had no settled plan for giving effect to his views, and the man who attempts to say that any action taken by the society to-day is in contravention to his ideas is simply guessing, and probably guessing wrong. The accusation that the task of enlightening authors as to the pitfalls of publishing has been left of late to others is similarly incorrect. Those who say this speak without knowledge of the past and present work of the society. An excellent series of articles has appeared—or rather still is appearing—in the *Times* upon the relations of authors to publishers and booksellers, but the essentials of these articles, as they concern us, have been issued by the society in our publications or our journal. No doubt the articles in the *Times* are fuller in many directions than those which we have placed before our members, but the author of them had the advantage of dealing with known grievances. We had to do the spade-work; we had to dig out their abuses. The writer in the *Times*, with all the facts well ventilated by us, and by the discussion which arose out of our work, has been able to speak at length on the matter to a public already interested and prepared. Just at the time when these criticisms are levelled at us Mr. Anthony Hope Hawkins returns to the chair, and I ask you to see in him exactly the right man for the place. His admirable speech at the last general meeting of the society shows that he is able to make our position clear to the world, his past work proves his devotion to our ideals, and, moreover, he is known to be a thoroughly liberal-minded man, so that if perchance our constitution requires altering he may be trusted to listen to all reasonable propositions for reform, and to obtain from the committee over which he presides attention to such propositions. I give you Anthony Hope, the brilliant and delicate novelist, and Mr. Anthony Hope Hawkins, our most capable and business-like chairman.

In replying to the toast, which was received with loud cheers and drunk with enthusiasm, Mr. Anthony Hope Hawkins thanked those present for the manner in which they had received it, and passed on to pay an eloquent tribute to his predecessor, Sir Henry Bergne, than whom no one had ever devoted himself more whole-heartedly to the duties of chairman of the society's committee. He referred also to the position occupied by the Société des Gens de Lettres as a union of literary men, and avowed himself desirous of placing the Society of Authors in a corresponding position in England.

At the conclusion of the chairman's reply, the company rose from the tables, and the usual conversazione took place in another room.

MAGAZINE CONTENTS.

BLACKWOOD'S.

Mrs. Sellar's Recollections.

BOOKMAN.

Mr. Harold Begbie.
The History of Henry Esmond, Esq. A Study. By Thomas Seccombe.
The Early Correspondence of Mary Queen of Scots. By Jane T. Stoddart.

BOOK MONTHLY.

Ruskin as the Father of the Net System. By E. T. Cook.
A Scots Lady and Her Good Stories of Scots Authors and Others.

CHAMBERS'S JOURNAL.

The Heart of Things. By Henry Leach.

CONTEMPORARY.

Berthelot. By Mrs. Emily Crawford.
Dogma and Progress. By G. F. Barbour, M.A.
The Arab in Architecture. By L. March Phillips.
Jesus on His Own Vocation. By Alexander Brown.
Country Schools for Town Children. By J. E. G. de Montmorency.

CORNHILL.

The Romance of a Bookseller. By Katharine Tynan.

FORTNIGHTLY.

What Agricultural Education means To-Day. By Sir Francis Channing, M.P.
Some Letters of Giosue Carducci.
The Centenary of Samuel Warren. By Lewis Melville.
Visigothic Art. By L. Higgin.
Juvenal on Latter-Day Problems. By Mrs. H. W. Nevison.

MACMILLAN'S.

The Value of an Eton Education. By Alfred Fellows.

MONTH.

Ferdinand Brunetière. By Marcus K. Ambrose.
Galileo. By J. G.
A Royal Recluse. By Barbara de Courson.
St. Bernardine of Siena in Art. By Virginia M. Crawford.

MONTHLY.

Mr. Sutro's "Morality" Plays. By Anthony L. Ellis.
The Irish University Question. By X.
Ghosts of Piccadilly, Harriot Mellon. By G. S. Street.
A Plea for Shorter Novels. By Basil Tozer.
A Forgotten Poet: John Clare. By Arthur Symons.
Wanted: Music Critics. By A. E. Keeton.
A Budget of Roman Letters: Seneca to Lucileus. By T. D. Hall.
"Marcello:" Woven from the Diaries of the late Baron de Malortie. By V. de M.

NATIONAL.

The Deeper Note. By Alfred Austin.
Ernest Renan: Some Unpublished Notes. By Alys Hallard.
Literary Misfits. By W. Hamilton Fyfe.

NINETEENTH CENTURY.

"The Angelic Council." By A. Smythe Palmer.
Pirate Trelawny. By T. C. Down.
Idle Reading. By Herbert Paul.
Authors and Publishers. By A. J. Church.

PALL MALL.

The Art of John S. Sargent, R.A. By Cecil Chard.
The Story of "Maga and The Blackwoods." By J. P. C.

Digitized by Google

WARNINGS TO THE PRODUCERS OF BOOKS.

HERE are a few standing rules to be observed in an agreement. There are four methods of dealing with literary property :—

I. Selling it Outright.

This is sometimes satisfactory, *if a proper price can be obtained.* But the transaction should be managed by a competent agent, or with the advice of the Secretary of the Society.

II. A Profit-Sharing Agreement (a bad form of agreement).

In this case the following rules should be attended to :

(1.) Not to sign any agreement in which the cost of production forms a part without the strictest investigation.

(2.) Not to give the publisher the power of putting the profits into his own pocket by charging for advertisements in his own organs, or by charging exchange advertisements. Therefore keep control of the advertisements.

(3.) Not to allow a special charge for "office expenses," unless the same allowance is made to the author.

(4.) Not to give up American, Colonial, or Continental rights.

(5.) Not to give up serial or translation rights.

(6.) Not to bind yourself for future work to any publisher. As well bind yourself for the future to any one solicitor or doctor !

III. The Royalty System.

This is perhaps, with certain limitations, the best form of agreement. It is above all things necessary to know what the proposed royalty means to both sides. It is now possible for an author to ascertain approximately the truth. From time to time very important figures connected with royalties are published in *The Author.*

IV A Commission Agreement.

The main points are :—

(1.) Be careful to obtain a fair cost of production.

(2.) Keep control of the advertisements.

(3.) Keep control of the sale price of the book.

General.

All other forms of agreement are combinations of the four above mentioned.

Such combinations are generally disastrous to the author.

Never sign any agreement without competent advice from the Secretary of the Society.

Stamp all agreements with the Inland Revenue stamp.

Avoid agreements by letter if possible.

The main points which the Society has always demanded from the outset are :—

(1.) That both sides shall know what an agreement means.

(2.) The inspection of those account books which belong to the author. We are advised that this is a right, in the nature of a common law right, which cannot be denied or withheld.

(3.) **Always avoid a transfer of copyright.**

WARNINGS TO DRAMATIC AUTHORS.

NEVER sign an agreement without submitting it to the Secretary of the Society of Authors or some competent legal authority.

2. It is well to be extremely careful in negotiating for the production of a play with anyone except an established manager.

3. There are three forms of dramatic contract for **plays in three or more acts :—**

(*a.*) **Sale outright of the performing right.** This is unsatisfactory. An author who enters into such a contract should stipulate in the contract for production of the piece by a certain date and for proper publication of his name on the play-bills.

(*b.*) **Sale of performing right or of a licence to perform on the basis of percentages** on gross receipts. Percentages vary between 5 and 15 per cent. An author should obtain a percentage on the sliding scale of *gross* receipts in preference to the American system. Should obtain a sum in advance of percentages. A fixed date on or before which the play should be performed.

(*c.*) **Sale of performing right or of a licence to perform on the basis of royalties** (*i.e.*, fixed nightly fees). This method should be always avoided except in cases where the fees are likely to be small or difficult to collect. The other safeguards set out under heading (*b.*) apply also in this case.

4. **Plays in one act** are often sold outright, but it is better to obtain a small nightly fee if possible, and a sum paid in advance of such fees in any event. It is extremely important that the amateur rights of one-act plays should be reserved.

5. Authors should remember that performing rights can be limited, and are usually limited, by town, country, and time. This is most important.

6. Authors should not assign performing rights, but should grant a licence to perform. The legal distinction is of great importance.

7. Authors should remember that performing rights in a play are distinct from literary copyright. A manager holding the performing right or licence to perform cannot print the book of the words.

8. Never forget that **United States rights** may be exceedingly valuable. They should never be included in English agreements without the author obtaining a substantial consideration.

9. Agreements for collaboration should be carefully drawn and executed before collaboration is commenced.

10. An author should remember that production of a play is highly speculative : that he runs a very great risk of delay and a breakdown in the fulfilment of his contract. He should therefore guard himself all the more carefully in the beginning.

11. An author must remember that the dramatic market is exceedingly limited, and that for a novice the first object is to obtain adequate publication.

As these warnings must necessarily be incomplete, on account of the wide range of the subject of dramatic contracts, **those authors desirous of further information are referred to the Secretary of the Society.**

WARNINGS TO MUSICAL COMPOSERS.

LITTLE can be added to the warnings given for the assistance of producers of books and dramatic authors. It must, however, be pointed out that, as a rule, the musical publisher demands from the musical composer a transfer of fuller rights and less liberal financial terms than those obtained for literary and dramatic property. The musical composer has very often the two rights to deal with—performing right and copyright. He-

Digitized by Google

should be especially careful therefore when entering into an agreement, and should take into particular consideration the warnings stated above.

HOW TO USE THE SOCIETY.

1. EVERY member has a right to ask for and to receive advice upon his agreements, his choice of a publisher, or any dispute arising in the conduct of his business or the administration of his property. The Secretary of the Society is a solicitor, but if there is any special reason the Secretary will refer the case to the Solicitors of the Society. Further, the Committee, if they deem it desirable, will obtain counsel's opinion. All this without any cost to the member.

2. Remember that questions connected with copyright and publishers' agreements do not fall within the experience of ordinary solicitors. Therefore, do not scruple to use the Society.

3. Send to the Office copies of past agreements and past accounts, with a copy of the book represented. The Secretary will always be glad to have any agreements, new or old, for inspection and note. The information thus obtained may prove invaluable.

4. **Before signing any agreement whatever,** send the document to the Society for examination.

5. Remember always that in belonging to the Society you are fighting the battles of other writers, even if you are reaping no benefit to yourself, and that you are advancing the best interests of your calling in promoting the independence of the writer, the dramatist, the composer

6. The Committee have now arranged for the reception of members' agreements and their preservation in a fire-proof safe. The agreements will, of course, be regarded as confidential documents to be read only by the Secretary, who will keep the key of the safe. The Society now offers:—(1) To read and advise upon agreements and to give advice concerning publishers. (2) To stamp agreements in readiness for a possible action upon them. (3) To keep agreements. (4) To enforce payments due according to agreements. **Fuller particulars of the Society's work can be obtained in the Prospectus.**

7. **No contract should be entered into with a literary agent** without the advice of the Secretary of the Society. Members are strongly advised not to accept without careful consideration the contracts with publishers submitted to them by literary agents, and are recommended to submit them for interpretation and explanation to the Secretary of the Society.

8. Many agents neglect to stamp agreements. This must be done within fourteen days of first execution. The Secretary will undertake it on behalf of members.

9. **Some agents endeavour to prevent authors from referring matters to the Secretary of the Society; so do some publishers. Members can make their own deductions and act accordingly.**

10. **The subscription to the Society is £1 1s. per annum, or £10 10s. for life membership.**

TO MUSICAL COMPOSERS.

THE **Society undertakes to stamp copies of music** on behalf of its members for the fee of 6*d.* per 100 or part of 100. The members' stamps are kept in the Society's safe. The musical publishers communicate direct with the Secretary, and the voucher is then forwarded to the members, who are thus saved much unnecessary trouble

THE READING BRANCH.

MEMBERS will greatly assist the Society in this branch of its work by informing young writers of its existence. Their MSS. can be read and treated as a composition is treated by a coach. The term MSS. includes **not only works of fiction, but poetry and dramatic works,** and when it is possible, under special arrangement, technical and scientific works. The Readers are writers of competence and experience. The fee is one guinea.

NOTICES.

THE Editor of *The Author* begs to remind members of the Society that, although the paper is sent to them free of charge, the cost of producing it would be a very heavy charge on the resources of the Society if a great many members did not forward to the Secretary the modest 5*s.* 6*d.* subscription for the year.

Communications for "The Author" should be addressed to the Offices of the Society, 39, Old Queen Street, Storey's Gate, S.W., and should reach the Editor **not later than the 21st of each month.**

All persons engaged in literary work of any kind, whether members of the Society or not, are invited to communicate to the Editor any points connected with their work which it would be advisable in the general interest to publish.

Communications and letters are invited by the Editor on all subjects connected with literature, but on no other subjects whatever. Every effort will be made to return articles which cannot be accepted.

The Secretary of the Society begs to give notice that all remittances are acknowledged by return of post, and he requests members who do not receive an answer to important communications within two days to write to him without delay. All remittances should be crossed *Union Bank of London, Chancery Lane,* or be sent by registered letter only.

LEGAL AND GENERAL LIFE ASSURANCE SOCIETY.

PENSIONS to commence at any selected age, either with or without Life Assurance, can be obtained from this Society.

Full particulars can be obtained from the City Branch Manager, Legal and General Life Assurance Society, 158, Leadenhall Street, London, E.C.

Digitized by Google

MEETING OF THE COUNCIL.

BY order of the committee of management, a meeting of the council of the society has been convened to consider the constitution of the society.

The meeting will take place on Tuesday, June 18th, at 4.30 p.m., at the room of the Royal Medical and Chirurgical Society, 20, Hanover Square, W.

THE CONSTITUTION OF THE SOCIETY.

THE question of the Constitution of the Society has not been prominently brought forward since the year 1896. A discussion on the subject took place in that year owing to a difference of opinion which arose touching the sending of what was described as "a peace message" to America on behalf of the society. As a result of the discussion at the annual meeting the following resolutions were moved by Sir Martin Conway, the retiring chairman of committee, and seconded by Mr. Anthony Hope Hawkins:

Resolution 1.—"That a special committee of three members of the society be elected in the manner hereafter described to confer with a sub-committee of three members and the chairman of the committee of management, as to changes to be introduced into the constitution of the Society, with the object of making the managing committee more representative of the members, and as to other matters connected with the welfare and development of the society generally."

Resolution 2.—"That there be sent out with the April number of *The Author* a list of names of members of the society, not being members of the managing committee, who have been duly proposed and seconded by members, and have signified their willingness to serve on the special committee, and that this list be accompanied by a balloting paper, to be signed by the member voting and filled up by him with the names of the three persons selected by him from the aforementioned list, whom he desires to serve on the special committee, and that the special committee be constituted of the three members who shall respectively receive the largest number of votes."

These resolutions were carried unanimously, and were printed in the *The Author* for March of that year. No nominations, however, for the special committee were sent in, and in view of this indifference and inaction on the part of the members of the society the committee did not feel that they were in a position to carry the matter further. Their decision in this sense was not challenged.

A revival of interest in this question has recently been shown, but together with it a very imperfect knowledge, on the part of many members, of the existing constitution. The committee think that a fuller acquaintance with the existing constitution will be a useful, and indeed a necessary, preliminary to any fruitful discussion of what, if any, changes are desirable in the interests of the society. They have, therefore, caused the Memorandum and Articles of Association of the society to be printed as a supplement to this number of *The Author*, in order that members may have every facility for acquainting themselves with their contents.

The secretary will be glad to answer any questions addressed to him in regard to the meaning and effect of the Memorandum and Articles, but one point may be mentioned, to avoid a possible confusion. The Articles are drawn on the supposition that the council and the shareholders may be different bodies. The two bodies have in fact always been, and now are, identical. The council, sixty in number, must be shareholders, and a share is issued to each member on his election. On his ceasing to be a member the share reverts to the society. The sixty 1*l.* shares so held by members of the council for the time being constitute the total issued capital of the society, it not having been found necessary to issue any more of the 1,000*l.* capital authorised in the Memorandum. From a financial point of view it is not now necessary to issue more capital, and the reserve of capital is, of course, a resource that might prove of value in an emergency. At the same time there would appear to be no obstacle to issuing more capital, whether wholly or partly paid up, if such a course offered a convenient means of modifying the present structure of the society.

The committee feel that proposals to alter the constitution of a society which has been so consistently and increasingly prosperous are matters which should be taken in hand with due caution and deliberation; and that members should consider carefully the nature of the bulk of the work carried on now by the committee—work generally of a technical, very often of a confidential, nature, and requiring the constant and prompt attention which is best given by a small body of persons who are able and willing to devote much time and consideration to their task. But while venturing to suggest that members should bear this point of view in mind in making any suggestions or recommendations, they are anxious for a full and free discussion. As is stated elsewhere, they have convened a meeting of the council, to take place on Tuesday, June 18th, at 4.30, and they feel sure that the council will value and consider carefully any views which members may desire to express, and will kindly communicate to the secretary in advance.

The committee are not in a position to make any further statement until after the meeting of the council has taken place. Such report of the proceedings of that meeting as the council shall direct will be furnished to members in *The Author*.

Digitized by Google

FIELDING. *

MR. AUSTIN DOBSON'S life of Henry Fielding appears in a new edition—the third—most opportunely in the present year, which marks the completion of the second century since the father of the English novel was born on the 22nd of April, 1707.

There is no occasion to bestow praise upon Mr. Austin Dobson's work. His name alone is a sufficient guarantee of excellence. The book has also been for many years in the hands of the public, and there will be few able with any justice to lay claim either to being lovers of Fielding, or to be considered serious students of modern English literature, to whom the merits of the volume are unknown. It should be noted, however, that again, as on previous occasions, Mr. Austin Dobson has conscientiously availed himself of the opportunity of the demand for a new edition to make it more perfect than its predecessors, and to add, in a valuable fourth appendix, particulars of no small interest which laborious researches have succeeded in unearthing since the date of the last reprint.

The long-standing puzzles and misconceptions connected with Fielding's residence in the university of Leyden are now finally swept away. Fielding did not proceed directly from Eton to Leyden, as Murphy stated. Nor was his residence at the foreign university the exile of a youngster found guilty of aspiring to the hand of an heiress, or, in other words, a consequence of his somewhat audacious courtship of Miss Andrew at Lyme Regis in 1725. It was not until three years later that Fielding betook himself to Leyden; or, as Mr. Austin Dobson neatly sums up the whole episode—

"After producing *Love in Several Masks* at Drury Lane, probably on the 12th February, 1728, Fielding was admitted a *Literarum Studiosus* at Leyden University on the 16th March; was still there in February, 1729; and had left before 8th February, 1730."

The 8th of February is the "birthday" of the Leyden University. After that day all students are annually registered, and the absence of Fielding's name in the "Album Academicum" of 1730 is consequently evidence that he had left before that date. So Fielding did not go straight from Eton to Leyden; he was not sent there because he had got himself into trouble by his pursuit of Miss Andrew, and what he studied at Leyden was not civil law but *literæ humaniores*; and all Murphy's statements turn out to be without foundation. That the cause of Fielding's leaving Leyden was the failure of the funds supplied from home, Mr. Austin Dobson thinks very likely.

Also the long-desired date of Fielding's first marriage has been found at last. This marriage took place at Charlcomb, a secluded parish a mile and a half north of Bath, and is recorded thus:—

"November ye 28, 1734. Henry Fielding of ye parish of St. James at Bath, Esq., and Charlotte Cradock, of ye same parish, spinster, were married by virtue of a license from ye Court of Wells."

Having mentioned the above particulars of capital interest, for which every student of English literature will confess a debt of gratitude to Mr. Austin Dobson's persevering labours, we must leave to the readers of the book itself the considerable number of less important points cleared up by the additions to the new issue of the book.

For in this year of Fielding's bicentenary it is to the broad facts of his hard-wrung, laborious life, and to the marvels of his incomparable work that the mind instinctively turns. There is something touching in the reserve with which his story is related by Mr. Austin Dobson, and something, too, of that fearlessness of truth which characterised Fielding himself. In point of fact Fielding was a man of vigorous vitality, accompanied by heroic qualities, and his earlier critics, little pusillanimous souls, spluttering in infantile language their pigmy notions about a Titan, fogged themselves and their readers by being unable to conceive anything clearly saving that Fielding was not entirely exempt from the failings inseparable from his merits. But the little man must always wax grandiloquent about the little things that his little eyes can see; and afterwards broader-minded biographers have labour enough to persuade the little-minded "great" public that a sun is not all sun-spots. The reputation of the father of the English novel has had a fate not unlike that which has befallen the father of the Italian novel. Only to name "Il Certaldese" suffices to set any fool who knows nothing about him sniggering; and a result of a similar sort—when the auditor is of the same species—is the pretty certain consequence of any allusion to Henry Fielding.

But the man was a giant, a man of gigantic genius, of gigantic strength, of gigantic endurance, and of gigantic humour and wit; a man with a power that has never been surpassed of gazing fearlessly upon life as it is, and with an ability to set down what he saw in broad effects and delicate touches that place him among the greatest masters of style and composition; and at the same time a man with the tender heart of a little child. It has been said that his readers are now comparatively few. That is likely enough, with a halfpenny Press specially concocted to glut the feeble intelligences of the millions perpetually reading and never arriving at any knowledge of anything. It

* "Fielding," by Austin Dobson. London: Macmillan & Co. 1907.

Digitized by Google

was for minds with stouter digestions that Fielding wrote, for such as could appreciate, "Cibus ego grandium sum : cresce et manducabis me."

To suppose Fielding's work out of date is an absurdity. It is work of a kind that, in one sense, could never be out of date, any more than the work of Lucian or Cervantes. In another sense it was more out of date when it was written than it is now. Fielding, like other immortals, was by far in advance of his age. The twentieth century is nearer him than the eighteenth, in so far as there is at present less savagery and more kindliness in the general relations of social life. But the world has not yet grown up to Henry Fielding's level, and will have to do a good deal of growing, in the best direction, before it gets anywhere near that standard. And until that has been accomplished it will be well to act upon Mr. Austin Dobson's most pertinent advice :—

"If any portrait of him [Fielding] be handed down to posterity let it be the energetic magistrate, the tender husband and father, the kindly host of his poorer friends, the practical philanthropist, the patient and magnanimous hero of the "Voyage to Lisbon." If these things be remembered, it will seem of minor importance that to his dying day he never knew the value of money, or that he forgot his troubles over a chicken and champagne."

But an author's reputation, as the reputation of every artist, must ultimately rest upon his works. And this is more especially true of the world's greatest writers. These are men of exceptional abilities, and in their works they are giving the world of their best. Herein lies the unique humanising influence of literature : an influence which sculpture, painting, and music rather suggest than approach—the passing on of the best thoughts of the best. At present this superlative fact seems to be often overlooked. In the past, too little attention was paid to the sidelights which right appreciations of a writer's life and of the circumstances of his epoch throw upon his writings. In these later days of studious biographical and historical investigation gathered around every name of note there is no small danger of an opposite error. People are to be found who have read with interest the histories of authors whose books they have hardly opened, and students devote to the acquisition of information respecting celebrated writers time and labour that would be by far better bestowed upon cultivating a familiarity with their works. A peculiar brand of superficiality is the result, a practical relegation of *belles lettres* to an inferior level, and a distressing lack of that peculiar tone which only familiarity with great books can produce. The great writers are to be *read*. If appreciation of them is at first found difficult, it is well to remember Goethe's dictum, that the only books which a man reads with any advantage are those in which he encounters difficulties. Not to have read at least "Tom Jones" and "Joseph Andrews" is to know nothing at all about Fielding. And for an English author not to have read "Tom Jones" means having neglected a masterpiece in which the style alone is an invaluable lesson to every man who desires to write. That the book itself is above praise needs no demonstration.

"From the day," writes Mr. Austin Dobson, "when Lady Mary Wortley wrote '*Ne plus ultra*' in her own copy, and La Harpe called it '*Le premier roman du mond*,' it has come down to us with an almost universal accompaniment of praise. Gibbon, Byron, Coleridge, Scott, Dickens, Thackeray—all have left their admiration on record—to say nothing of professional critics innumerable."

We may add that the novelist who has not read "Tom Jones" has overlooked the most valuable essay on novel-writing that has ever been penned. And it is characteristic of Fielding that towards the close of his essay he writes :

"Nor will all the qualities I have hitherto given my historian* avail him, unless he has what is generally meant by a good heart, and be capable of feeing."

"Tom Jones" is by a good deal the longest as well as the supreme production of Fielding's genius. But his remaining works are bulky, and stand in interesting and suggestive relations with this masterpiece. Mr. Austin Dobson brings the whole range of Fielding's writings into perspective most happily, and we regret that want of space compels us to limit ourselves here to a mere abridgment of what he writes.

As a dramatist Fielding has no eminence. Only those of his plays which he borrows from Regnard and Molière have real stage qualities. Nor was Fielding at his best as a periodical writer. His pamphlets are more valuable. It is by his triad of novels and his surpassing study in irony of "Jonathan Wild" that he is really memorable.

"In 'Joseph Andrews' we have the first sprightly runnings of a genius that, after much uncertainty, had at last found its fitting vein, but was yet doubtful and undisciplined ; in 'Tom Jones' the perfect plan has come, with the perfected method and the assured expression. . . . In the gentler and more subdued 'Amelia' there is a certain change of plan, due to altered conditions—it may be to an altered philosophy of art. The narrative is less brisk and animated ; the character painting less broadly humorous ; the philanthropic element more strongly developed."

Subsequent to "Amelia" is the "Journal of a Voyage to Lisbon," an autobiographical memoir of the last episode of Fielding's life, a work of the deepest pathos, concluded with the words, "Hic finis chartaeque viaeque."

Two months after writing that line Henry Fielding died at Lisbon on the 8th of October, 1745, in his forty-eighth year, and was buried in the English

* The chapter is headed : "Of those who lawfully may, and of those who may not, write such histories as this." "Tom Jones," Book ix., 1.

Digitized by Google

cemetery, opposite the Basilica of the Sacred Heart of Jesus. On the back of his monument is the inscription, "Luget Britannia Gremio non Dari Fovere Natum."

"Englishmen," says Borrow in his "Bible in Spain," "may well be excused if they kiss the cold tomb, as I did, of the author of 'Amelia.'" Beneath it sleeps one of England's greatest authors, one who was before everything else manly but also a wit among the wittiest, wise with the wisest, and of the gentle the gentlest; one who could write as few men have written in any tongue; one who, with the scourge of a Juvenal in his hands, never penned a line save in the defence of the right, nor ever made an attack upon anything except hypocrisy, affectation and heartlessness.

THE BOOK FAIR AT LEIPZIG.

IT was my privilege this year to make a pilgrimage to Leipzig with my publisher—a member of the Börsenverein—and to go through the whole of the festivities which crowd themselves into a few busy hours, centred round Cantate, or the fourth Sunday after Easter. Thanks to twentieth century methods of transit and rapid communications the Book Fair of to-day is not what it was even ten or twenty years ago, and though old customs die hard, it is not improbable that before long it will degenerate into nothing more than an annual dinner, even if it lasts at that.

The first item on the programme was a reception in the large hall of the Buchhändlerhaus, where we all strolled about smoking German cigars, or sat at tables drinking beer and eating "warm and cold snacks *à la carte*." This hall is a splendid room, in every respect up to the mark of the Stationers' Hall. Round the walls are portraits of past presidents, among whom one recognised the names of Brockhaus, Goschen, Tauchnitz and others. About ten o'clock we adjourned to a "free and easy gathering" in the Town Hall, where a large room in the Ratskeller had been reserved. Here we sat in parties and sampled various wines of the Fatherland. Being unaccustomed to late hours my friend and I left at midnight, but the majority stayed on till three or four o'clock the next morning, despite the fact that many of them had to attend the general meeting at 10.30 a.m. the same day.

At this meeting only one member of each firm is allowed to be present, and by no stretch of imagination could I be considered as eligible for admission. Therefore, while my publisher went to record his vote for the new executive, I awaited him at the exhibition of books and other book-y things in the neighbouring building of the Buchgewerberhaus. This building which, with the Buchhändlerhaus, makes an imposing-looking block (being separated only by an inviting beer garden) belongs to the printers and papermakers of Germany, and contains a school for apprentices to the allied trades. What the Buchhändlerhaus is to the booksellers of Germany, the Buchgewerberhaus is to the book industries. Here are to be found an interesting museum of the book trade, and collections illustrating the various technical processes in the production of books, and for several months in the year a number of rooms are devoted to the display of the latest publications which German or foreign publishers care to send or lend for the purposes of exhibition. As the public are admitted freely, and may examine at their leisure any book which takes their fancy, it is naturally to the advantage of publishers to avail themselves of this easy method of showing off their newest goods. There was a very fair sprinkling of English publications, which compared favourably, in outward appearance at all events, with their German neighbours.

The great event of the whole fair was the banquet, to which nearly four hundred of us sat down at half-past three on Sunday afternoon. The doors of the Great Hall were opened punctually and we trouped in to the tune of a stirring march played by a military band in one of the galleries. Soup was served at twenty minutes to four and coffee was on the table by 8.15. There was, therefore, plenty of time between the courses to get up a good appetite, which was necessary in order to do full justice to the excellent menu—a marvel at the moderate price of five marks. Two hours elapsed between the first and third courses, during which several things happened. Directly we had finished our turtle soup, the toastmaster tinkled a little hand bell and prayed silence for Herr Sellier of Munich, who in a speech somewhat longer than the no less loyal Englishman is accustomed to, proposed the health of the Kaiser and the King of Saxony, which we drank to the familiar tune of an anthem which is the joint property of at least three nations. This done we had handed round to us all a delightful little souvenir in the shape of a dainty leather pocket diary dating from this year's Cantate to next. Another from another publisher had already been sent to us at our hotel. With the second course—lamb—came a little book of songs (which, after the health of the "Guests of Honour" had been proposed by a Berlin publisher and replied to by General Delzr, the Governor of Leipzig) we sang one after the other to sixteen different tunes without stop, except for a cheer here and there when some popular book-

Digitized by Google

seller's name occurred or when laughter at a topical hit compelled the singing audience to pause. This over we were allowed once more to eat, and salmon made its appearance, to be followed immediately by another booklet containing the words of another song. Then came the toast of Albert Brockhaus, the retiring president, who had had the unique honour of serving for six consecutive years. Immediately we had drunk his health, we fell to singing the song just handed round, "Albert Brockhaus zum abschied dargebracht," and at five minutes to six he replied. I should have said before that each time a speech was made, the speaker left his seat and went to a sort of pulpit where he addressed his audience from underneath a sounding-board. The next toast was "Health to the Trade," proposed by the burgomaster, Dr. Tränelin, followed by the fifth course—game—and another song "Das Grosse Tralala im Buchhandel." At 6.55 Mr. Patters of Heidelberg, one of the most popular booksellers in Germany, made an appeal for contributions to the Clerks' Union, which he followed up by a spirited canvass from table to table. The charities under the auspices of the Börsenverein form a considerable branch of its business. The Booksellers' Benevolent Society is one of the largest charities in Germany, and with its big banking account is able to give a helping hand when necessary to all who are in any way connected with the trade. At half-past seven we resumed our eating, but no sooner had the ice pudding been handed round than the final toast—that of the Committee—was proposed. Rauch röllchen came next—a tasty roll of batter enclosing two cigars and some cigarettes; but before the smoke came cheese, and only with the appearance of coffee at a quarter past eight did we light up. Five hours of dining was as much as any Englishman could stand, so we took an early departure; but many did not leave till after ten.

The next day was devoted to the settling of accounts. Every publisher, or rather every publisher's representative, had a small table allotted to him in alphabetical order in the Buchhändlerhaus. The booksellers go from one to the other paying their debts and thus securing their 1 per cent. discount which is always allowed at the Easter fair. This does not sound much, but it must be remembered that the German bookseller gets twelve months' credit, books on sale or return, and good trade terms.

In the evening the festivities ended up with a theatrical performance in the Crystal Palace. This consisted of "A Merry Bookseller's Topical Skit with a Dismal Prelude" but was little more than a variety entertainment. How long it lasted I do not know for we left at midnight, and it was still going strong.—F. 5881.

DANTE AND HIS ITALY.*

To the man who desires to take up the study of Dante, it is hardly possible to give better advice than that he should first of all purchase (not borrow) the "Divina Commedia" (with an English translation facing the Italian, if he finds that necessary), and worry through the great poem as best he can. After having done that once, he may repeat the process until he knows something of the contents of Dante's epic; and then he could hardly do better than read Dr. Ragg's "Dante and his Italy."

Dr. Ragg's plan is to open his book with a bird's-eye view of Europe at the critical moment of Dante's life, that is, the "ideal date" of his vision of Easter, 1300. After this, Dr. Ragg starts afresh with the century that closes with Dante's death (1221–1321), and then proceeds to traverse the ground again in ever-narrowing circles. The condition of Europe is first sketched, subsequently that of Italy, and then that of Florence. The book goes on afterwards to describe Dante's circle, his own life, of which so much less is known than any one could wish, and the various hosts who successively afforded him their protection during his long exile. By disposing his work in this order, the author has hit upon a design which enables him to gather into a single volume illustrative matter of many different kinds, and all serving to bring into clear perspective the circumstances amidst which the "Divina Commedia" and Dante's other works were written.

Dr. Ragg writes rather for the beginner and the general reader than for the accomplished "Dantist." But the latter will gather from these pages not a little that is of the greatest interest, if it be only in the shape of the presentation in a new perspective of facts with which he is already familiar. The beginner, on the other hand, will find himself here immediately furnished with a mass of information, put in a very attractive form, of a kind that is really illuminating, and exactly what he requires to know in order to get a right understanding of Dante's works.

The book abounds in anecdote, and we are inclined to think that it is in this direction that Dr. Ragg has been most successful. His power of presenting a succinct sketch of an historical epoch is hardly equal to his ability as a *raconteur*. The second chapter, in which it is proposed to give a comprehensive view of Dante's century, is the least successful in the work. On the other hand, nothing could be better than the two chapters on

* "Dante and His Italy," by Lonsdale Ragg, D.D. London: Methuen.

Digitized by Google

Dante's Italy. Here the ruder side of the life of the times—nothing removed from savagery of the most hideous description, and the gentler side of the same age, almost incredible in the midst of its diabolical brutality, are portrayed with a skill that leaves nothing to be desired.

In the valuable foot-notes, which the beginner may pass over, the more advanced student will find interesting matter gathered from sources not easily accessible. At the same time we would remark that Dr. Ragg has been a little cruel to those of his readers who happen to be already acquainted with Dante, and are not debarred from a free use of Italian. Dr. Ragg cannot be ignorant how difficult it often is to get a sight of poems which are the work of any Italian author who does not happen to enjoy a really wide popularity. The Italians have a provoking propensity for printing very small editions of any but their most popular authors. The small edition is soon sold out, and then to procure the work demands an incredible expenditure of time and patience. This being the case, it is tantalising to be offered in a foot-note only the first line of some interesting lyric; and Dr. Ragg would have much enhanced the value of his book by printing *in extenso* more than one poem to which he merely alludes. We could also wish that he had gone a little beyond Carducci's little "Primavera e Fiore della Lirica Italiana." Dr. Ragg's bibliography is creditable, and, so far as it goes, valuable, but in the case of authors so celebrated as Cavalcanti and Cino, the editions of Ercole and Ciampi should not have been neglected. The latter is no doubt out of date, and contains strange mistakes. But in its way it is monumental. Nor should Torraca's "Manuale della Letteratura Italiana" have been overlooked. It makes no pretension to being anything beyond a class book of a good stamp, but it places at the student's disposal a valuable selection of early Italian lyrics, with an admirable sketch of the birth of the literature upon which Dante breathed so splendid a vitality.

The book is prettily illustrated, partly with original sketches by the author, which are spirited, and partly with photogravure reproductions, all of them interesting, and many of them not generally to be met with in works on Dante.

We can heartily recommend the book both to the general reader and to Dantists of all grades; and we earnestly hope that a second edition may at an early date afford the author an opportunity of enlarging his foot-notes in the direction which we have already mentioned.

CORRESPONDENCE.

"Mr. John Long's Proposal."

Sir,—Under the above heading, I see that you published a series of letters written by Mr. John Long to Mrs. Düring, in the course of negotiations connected with the publication of a novel submitted to him by her.

In justice to Mr. Long, will you permit me to say that I have just concluded an agreement with this publisher, for the publication of a novel, upon the basis of a royalty to the author of 15 per cent. on the first thousand copies sold, and, after that, of 20 per cent. The remaining clauses follow the usual lines, but Mr. Long accepted the considerable modifications I made in his draft, even the elimination of the clause throwing upon the author the charge of author's corrections in proof. In forwarding the agreement for my signature, he offered me, quite voluntarily, an immediate advance of £50 on account of royalties.

Yours faithfully,

Hubert Wales.

The Commercialisation of Literature.

Sir,—In your article on my "Summing up" of the recent discussion of "The Commercialisation of Literature" in *Putnam's* for February, you give a "'recent case' . . . from literary history," and "ask Mr. Holt if this is not a possible version" of it.

Yes, and a correct one, as far as it goes. It does not, however, contain the later fact that the house buying the story sold the magazine right, and so has nothing left but the book right, and therefore seems to verify my conjecture that the book right was what it was after. You say that it was "*not* using it as a 'make-weight to get from the author enough more work to make up a sizeable book.'" I did not say that the house *had* so used it: I merely ventured upon a second conjecture that it *would* so use it. My first conjecture is already apparently verified; whether the second will also be verified, of course remains to be seen. Your remark *hinc illæ lacrimae*, however, does not apply to me. I had no occasion to shed any tears. I told the story mainly because of the conjectural effect on the author's interests: my own were much more remote, and probably of less importance. But as the purchaser sold the periodical right to a magazine of vastly inferior standing than that of the one for which it was ostensibly bought, had I been the author I should have felt like shedding some tears; and possibly the outcome of my second conjecture may give occasion for more.

Digitized by Google

You say of me: "He accepts books offered to him by a gentleman in a gentleman's way (not by an agent in an agent's way, of course)." The uncomplimentary implication is yours, not mine. Whatever experience of yours it may have resulted from, my experience is that some agents are gentlemen.

You say that according to my ideas "the author finds his residuary rights disposed of through an agent . . . though he has long ago heard the agent denounced by Mr. Holt as a leech upon himself, 'sucking blood,' etc." Is this collocation fair? I so denounced the agent in only one of the relations that he assumes. I have asserted that many others are useful and honourable.

The formula of royalties you quote from me with sneering scepticism I intended to apply in the ordinary cases which constitute the usual routine of business. With you, I know of cases where the formula has been exceeded, but they are extraordinary. It can be safely exceeded only very rarely —even more rarely under American conditions than under English ones—only where there is no reasonable doubt of a very exceptional and very enormous prospective sale.

As an argument against me, you say: "It is difficult to see how anyone can make a living except at somebody's expense." As I cannot presume myself to be well known in England, perhaps the circumstances may justify my saying that I have been a student of economics for a good many years—so earnest a student as to have been elected into our three leading associations of such students; and I have yet to learn anything counter to the statement that anyone who *does* "make a living . . . at somebody's expense" must be a dependant or a cheat. It is sad to find it your apparent conviction that the author must be included in one of those classes. Against his being placed in numerous positions that would so include him, I have made many protests; but your article argues against several of those protests, and demands that the author be placed in one of those reprehensible categories. You argued in the article which I quoted in *Putnam's*, and you repeated the implication in the one I am now answering, that an author should have his books printed and advertised after they have ceased to pay. What is this but making him a dependant on the bounty of his publisher? Possibly in answering such a claim, I may be justified in another self-reference: as a member of the American Authors' Club, and one of its council, I protest, yet again, against any member of our guild, in England or America or anywhere, being placed in any such position.

Your obedient servant,

HENRY HOLT.

[Having been asked by the Editor of *The Author* to append a note to the letter which appears above, I must draw Mr. Holt's attention to the fact that I, A. A. A., am *not* the Editor of *The Author*, as it appears from his letter he imagines I am. I merely discussed Mr. Holt's article in *Putnam's* because it interested me, and I used an *alias* because I did not think there was any need to introduce my personality into the matter. A. A. A. may be interpreted "Author and Agent," for I have dabbled in both professions I must confess.

With reference to the various points in Mr. Holt's letter, I have not much to say. The version of the "story" which I gave in the April *Author* Mr. Holt allows to be "correct, as far as it goes." By his statement, "Your remark, *hinc illæ lacrimæ*, however, does not apply to me; I had no occasion to shed any tears," he identifies himself with House A in the story, which of course adds to the interest. Further clues would be welcomed by readers of *The Author*, as also by the originals of the "notoriously freebooting house."

As for the distinction between agent and a gentleman, it is charmingly ingenuous of Mr. Holt to try to fasten the "uncomplimentary implication" on to me. He was not aware, I feel sure, of the fact revealed above, that I am one of the former class myself. It was, therefore, a grand day when I read the words, "My experience is that some agents are gentlemen." The feeling of pride was increased when I discovered that blood-sucking was only one of the relations assumed by the agent, many others being useful and honourable. Really Mr. Holt seems to think that among agents there are, as among other men (including publishers), both good and bad.

I am alleged to have indulged in sneering scepticism about Mr. Holt's royalty formula. But plainly Mr. Holt and I differ in the meaning we attach to many words. In his letter he speaks of "knowing cases where the formula has been exceeded, but they are extraordinary." Now I cannot imagine how this can be the result of Mr. Holt's experience, unless he considers *all* good writers extraordinary. As for the necessity of "a very exceptional and very enormous prospective sale" being outside reasonable doubt before the formula can be safely exceeded, well, I believe that a firm acting strictly on that principle would introduce a large number of new writers to the public—and would lose them to other publishers after that introduction.

I do not wish to be drawn into controversy about economics with an Earnest Student. I am not, indeed, qualified to argue with such. I shall surely be told that I am unsound, or even totally heretical; but I certainly did regard not only authors but also publishers—and agents—as among

Digitized by Google

those who "made a living at somebody's expense." And in doing so I did not think of them as either dependants (in any odious sense) or cheats. Those "reprehensible categories" never entered into my head when I wrote in the April *Author*, and I repudiate them now with as much fervour as any publisher that ever was a member of an authors' club. (There are lions as well as lambs, by the way, it may interest Mr. Holt to hear, at No. 4, Whitehall Court.) It did not strike me that to live at somebody's expense put one in a reprehensible category. Rather I took it to be the normal state. But that was doubtless due to my lack of economics.—A. A. A.]

Journalistic Humour.

Sir,—It seems to me that *The Author* might with advantage add to the gaiety of its readers if it published month by month selected specimens of the unconscious humour to be found in the newspaper Press almost daily. I am not prepared to undertake the task, but the following may serve as specimens of the sort of thing I would suggest. I quote from an evening journal :—

> Sixteen lucky prospectors murdered by Indians.

And a little further on, in the same issue, we are informed that—

> Sir John Blank will celebrate his 71st birthday for the first time at Blank Castle.

For an obvious reason I don't mention names. Then, from a leading article in a well-known daily, I take the following sentence verbatim :—

> In the event of the circumstances we have narrated being proved conclusively to be the truth, it only remains to be shown that they were not based on fabrication.

Which recalls to mind the famous remark attributed to a distinguished statesman some years ago, "All along the untrodden paths of the future we can see the hidden footprints of an unseen hand."

The serial stories could be dealt with too. Listen to the following cryptic description of the movements of an erratic hero on the eve of h s wedding day :—

> George . . . lunched off the beaten track at a little restaurant near Victoria Station, eating without tasting, and paying the bill mechanically ; and he spent the afternoon wandering aimlessly round parts of outlying London. Towards evening he felt calmer.

And they tell us the age of sentiment is dead !

Next we have again the lady with the "fevered brain"—what is a fevered brain, precisely ? At the end of the third chapter she spreads herself as follows :—

> "Oh, my dear ; oh, my dear" ; she called out with profound passion, her full voice for once completely strangled, "Oh, my dear ; oh, my dear—" but further words failed her, and with a great sigh that might have been a sob her fair head fell upon her breast.
> After that she felt calmer.

This lady is not in the same story as the quixotic lad who lunched off the beaten track. Nor is she the outcome of the imagination that produced "George." Thus further proof is afforded, if further proof be needed, that great minds think alike; for whereas George felt calmer after lunching off the beaten track, the little lady with the fair head felt calmer after exclaiming "Oh, my dear" *da capo*. I did not follow her final movements.

Similarly the provincial papers could be glanced through by your proposed contributor, for in a serial story in an evening journal which circulates in the Midlands I find a "sunny-haired lad" who "bends his head" three times in one column. Some of us prefer to bend our necks, but possibly they do these things differently in the Midlands. He too is emotional, however, for after calling the really charming girl to whom he is engaged to be married the "dearest of all dear hearts," he declares that he would "die for her if needs be—die twice, thrice over." And yet Father Bernard Vaughan has the effrontery to tell us—but that is another story.

There is another little lady whose career I am following with deep interest. Probably she will have captured her braw laddie before these lines are in print, and if so I wish her every sort of happiness. She has a sweet name—Naomi.

> Naomi's eyes suddenly went bright with a shining light ; a warm flush ran up swiftly to her temples, and was lost in the tendrils of her simply-coiled hair. It was as if some knowledge, some revelation, had swept her heart with a rush ; a dual revelation revealed to her by her own strangely-pulsing heart, and by the man's tense voice as the eager eyes looked straight into her own.

There are many similar brain storms from which illuminating extracts could be quoted.

Yours truly,

Basil Tozer.

A Reference Wanted.

Sir,—Can any of your numerous readers oblige me with a copy of the words of the song "Sam Hall," sung by W. G. Ross, at The Cyder Cellars, about the year 1850 ? The words were, I believe, published in some of the old song books, also in sheet-music form.

Yours truly,

W. E. Imeson.

Digitized by Google

NOW READY.

First Lessons in Story Writing.

By BARRY PAIN.

"This little book is intended to be of some practical use to beginners," Mr. Pain writes. "For some years as a publisher's reader, as an editor, and as a reviewer, I had to deal with the early work of people who wished to write stories. . . . Quite a large percentage were from writers of ability who were failing from ignorance, from mistaken ideas of what was wanted in a story writer, or from vulgar aims inspired perhaps by a study of successful charlatans. . . . One does not say that anybody can be taught to write stories, but there are many who might with profit be shown right ways of working."

2s. 6d. net, 2s. 9d. post free.

Published by The LITERARY CORRESPONDENCE COLLEGE, 9, Arundel Street, Strand, W.C.

Literature and Journalism.

Many who know that they can write, and write forcefully and well, fail to utilise their knowledge and talent to their advantage owing to lack of training. Such writers should consult the LITERARY CORRESPONDENCE COLLEGE, whose lessons are planned by a novelist whose name is world-famous.

"This excellent institution," says a writer in *The Christian Commonwealth*, "gives advice and guidance to the inexperienced author from the moment he puts pen to paper until the publication of his work in periodical or book, guarding him from the numerous pitfalls that beset his path, and taking care that he receives a due return for the product of his brain."

Lessons are given on the writing of short stories, serials and novels, and on journalism and playwriting. The College has an Agency Department for the placing of MSS. The terms are 10 per cent commission on all moneys received, and no preliminary fees are accepted unless the client requires his work to be revised.

THE MANUSCRIPTS OF OUR STUDENTS ARE CRITICISED FREE OF CHARGE; OUR FEES FOR CRITICISING THE WORK OF NON-STUDENTS ARE AS FOLLOWS:—

	Per 1,000.
FICTION—	
MS. below 5,000 words	**1s.**
MS. from 5,000 to 20,000 words	**10d.**
MS. from 20,000 words upwards	**6d.**
GENERAL LITERATURE	**1s.**
VERSE per 20 lines	**9d.**

The author may be sure that his work will be dealt with by experienced and expert writers, for the College will give him the names of their critics.

For full particulars write for Pamphlet D to—

The LITERARY CORRESPONDENCE COLLEGE, 9, Arundel Street, Strand, W.C.

Digitized by Google

BRADBURY, AGNEW, & Co. Ld.

Will give Estimates for and undertake the production of any description of

BOOK AND MAGAZINE PRINTING AND BINDING.

THE WHITEFRIARS PRESS, LONDON AND TONBRIDGE.

ESTABLISHED] *The Athenæum Press, Taunton.* [XVIII. CENT.

BARNICOTT & PEARCE

INVITE ENQUIRIES RESPECTING PRINTING.

ESTIMATES OF COST, AND OTHER DETAILS, PROMPTLY GIVEN.

"A CHRISTMAS REVERIE," By Arthur E. Caleb, Late Scholar Muir Central College, Allahabad,

And Author of "A Study of the English Language." 5 by 4. Smith. 6d. net.

Extract from *The Athenæum.*—"There is much charm, tenderness, and feeling in his poem, entitled 'A Christmas Reverie.' The exuberance of its metres and rhymes is not more astounding than its sustained ebullience of amorous imagination, its metrical verbosity than its frenzied erotomania. We heartily recommend this pretty little poem to the general public."—Dated January 10th.

For Copies apply to W. H. SMITH & Co., 103, High Road, KILBURN.

TYPEWRITING.

Authors' MSS. carefully copied, **10d.** per 1,000 words. Carbons **4d.** Postage paid. Recommended by several well-known Authors.

"I cannot speak too highly of Miss LANG's careful work."
NETTA STREET.

Miss F. LANG,

PEMBROKE LODGE, EAST MOLESEY, SURREY.

Mr. JAMES FINCH has much pleasure in announcing that he is commencing Business on his own account as a PUBLISHER, and will be glad to hear from Authors having MSS. for disposal. Mr. FINCH has had 24 years' practical experience, is well known personally to the trade, and will always be pleased to offer advice or suggestions to Authors.—Temporary Address, c/o HART'S ADVERTISING OFFICES, 6, ARUNDEL STREET, STRAND, W.C.

SECRETARY OR SECRETARY COMPANION.

SITUATION WANTED by Daughter of late Member of Authors' Society. Used to Literary Work and methods, Typing, Proof-reading, French, German, Italian. Capable Housekeeper. Good Reader.—Miss WESTALL, Ravenscroft, Ditton Hill, Surbiton.

MRS. GILL, TYPEWRITING OFFICE.
35, LUDGATE HILL, E.C.

(ESTABLISHED 1883.)

Authors' MSS. carefully copied from 1s. per 1,000 words. Duplicate copies third price. French and German MSS. accurately copied; or typewritten English translations supplied. References kindly permitted to Messrs. A. P. Watt & Son, Literary Agents, Hastings House, Norfolk Street, Strand, W.C. *Telephone 8464 Central.*

TO DRAMATIC AUTHORS.

Miss GERALDINE KEMP is prepared to consider new Plays with view to production of same. Send particulars only by letter to BUSINESS MANAGER, 16, PARK MANSIONS, FULHAM, S.W. Only new Plays required, and new Writers are specially invited to communicate.

SIKES and SIKES,

THE WEST KENSINGTON TYPEWRITING OFFICES,
(*Established 1893.*)
229, Hammersmith Rd., LONDON, W. and
(private address) **13, Wolverton Gardens, Hammersmith, W.**

Authors' MSS.; Translations; Duplicating; Plays and Actors' Parts; Legal, General and Commercial Documents.
Usual Terms. *References.*

"THE AUTHOR."

SCALE FOR ADVERTISEMENTS.

[ALLOWANCE TO MEMBERS OF THE SOCIETY 20 PER CENT.]

Front Page	£4	0	0
Other Pages	3	0	0
Half of a Page	1	10	0
Quarter of a Page	0	15	0
Eighth of a Page	0	7	6
Single Column Advertisements per inch	0	6	0
Bills for Insertion per 2,000	3	0	0

Reduction of 20 per cent. made for a Series of Six and of 25 per cent. for Twelve Insertions.

Advertisements should reach the Office not later than the 20th for insertion in the following month's issue.

All letters respecting Advertisements should be addressed to the ADVERTISEMENT MANAGER, *The Author* Office, 39, Old Queen Street, Storey's Gate, S.W.

Printed by BRADBURY, AGNEW, & Co. LD., and Published by them for THE SOCIETY OF AUTHORS (INCORPORATED) at 10, Bouverie Street, London, E.C.

Digitized by Google

The Author.

(The Organ of the Incorporated Society of Authors. Monthly.)

VOL. XVII.—No. 10. JULY 1, 1907. [PRICE SIXPENCE.

CONTENTS.

	PAGE
Notices	241, 256
Committee Notes	242
Books published by Members of the Society	243
Literary, Dramatic and Musical Notes	245
Paris Notes	247
Spanish Notes	248
Messrs. Harper and Bros.	249
E. Nesbit and the *Yorkshire Post*	252
Editors' Responsibilities	253
Law Cases	253
Magazine Contents	254
Warnings to Producers of Books	255
Warnings to Dramatic Authors	255
Warnings to Musical Composers	255
How to Use the Society	256
To Musical Composers	256
The Reading Branch	256
Legal and General Life Assurance Society	256
General Notes	257
Meeting of the Council	257
Mr. J. M. Lely	258
United States Notes	259
Scandinavian Notes	260
How to starve by Literature	261
Why should copyright be limited	262
English Authors and Journalists in Bosnia and Herzegovina	263
Authors' Guide Books	265
Copyright Legislation in the United States	266
Companies in liquidation, or for which a receiver for the debenture-holders has been appointed	267
Correspondence	267

PUBLICATIONS OF THE SOCIETY.

1. **The Annual Report for the current year.** 1*s.*
2. **The Author.** Published ten months in the year (August and September omitted), devoted especially to the protection and maintenance of Literary, Dramatic, and Musical Property. Issued to all Members gratis. Price to non-members, 6*d.*, or 5*s.* 6*d.* per annum, post free. Back numbers from 1892, at 10*s.* 6*d.* per vol.
3. **Literature and the Pension List.** By W. MORRIS COLLES, Barrister-at-Law. 3*s.*
4. **The History of the Société des Gens de Lettres.** By S. SQUIRE SPRIGGE. 1*s.*
5. **The Cost of Production.** (Out of print.)
6. **The Various Methods of Publication.** By S. SQUIRE SPRIGGE. In this work, compiled from the papers in the Society's offices, the various forms of agreements proposed by Publishers to Authors are examined, and their meaning carefully explained, with an account of the various kinds of fraud which have been made possible by the different clauses in their agreements. 3*s.*

   Addenda to the Above. By G. HERBERT THRING. Being additional facts collected at the office of the Society since the publication of the "Methods." With comments and advice. 2*s.*
7. **Copyright Law Reform.** An Exposition of Lord Monkswell's Copyright Bill of 1890. With Extracts from the Report of the Commission of 1878, the Berne Convention, and the American Copyright Bill. By J. M. LELY. 1*s.* 6*d.*
8. **The Society of Authors.** A Record of its Action from its Foundation. By WALTER BESANT (Chairman of Committee, 1888—1892). 1*s.*
9. **The Contract of Publication in Germany, Austria, Hungary, and Switzerland.** By ERNST LUNGE, J.U.D. 2*s.* 6*d.*
10. **Forms of Agreement issued by the Publishers' Association; with Comments.** By G. HERBERT THRING, and Illustrative Examples by Sir WALTER BESANT. 2nd Edition. 3*s.*
11. **Periodicals and their Contributors.** Giving the Terms on which the different Magazines and Periodicals deal with MSS. and Contributions. 6*d.*
12. **Society of Authors.** List of Members. Published October, 1902, price 6*d.* Supplemental List to July, 1903, price 2*d.*, on sale to Members and Associates only.

[*All prices net. Apply to the Secretary, 39, Old Queen Street, Storey's Gate, S.W.*]

Digitized by Google

The Society of Authors (Incorporated).

Telegraphic Address: "AUTORIDAD, LONDON." *Telephone No.: 374 Victoria.*

PRESIDENT.

GEORGE MEREDITH O.M.

COUNCIL.

SIR ROBERT ANDERSON, K.C.B.
SIR WM. REYNELL ANSON, Bart., D.C.L.
THE RIGHT HON. THE LORD AVEBURY, P.C.
J. M. BARRIE.
A. W. Á BECKETT.
ROBERT BATEMAN.
F. E. BEDDARD, F.R.S.
SIR HENRY BERGNE, K.C.B., K.C.M.G.
THE RIGHT HON. AUGUSTINE BIRRELL, P.C.
THE REV. PROF. BONNEY, F.R.S.
THE RIGHT HON. JAMES BRYCE, P.C.
THE RIGHT HON. THE LORD BURGHCLERE, P.C.
HALL CAINE.
EGERTON CASTLE, F.S.A.
EDWARD CLODD.
W. MORRIS COLLES.
THE HON. JOHN COLLIER.
SIR W. MARTIN CONWAY.
F. MARION CRAWFORD.
THE RIGHT HON. THE LORD CURZON OF KEDLESTON.
AUSTIN DOBSON.
SIR ARTHUR CONAN DOYLE.
A. W. DUBOURG.
DOUGLAS FRESHFIELD.
SIR W. S. GILBERT.
EDMUND GOSSE, LL.D.
SYDNEY GRUNDY.
H. RIDER HAGGARD.
THOMAS HARDY.
MRS. HARRISON ("LUCAS MALET").
ANTHONY HOPE HAWKINS.
E. W. HORNUNG.
JEROME K. JEROME.
HENRY ARTHUR JONES.
J. SCOTT KELTIE, LL.D.
RUDYARD KIPLING.
SIR EDWIN RAY LANKESTER, F.R.S.
THE REV. W. J. LOFTIE, F.S.A.
LADY LUGARD (MISS FLORA L. SHAW).
MRS. MAXWELL ("M. E. BRADDON")
JUSTIN MCCARTHY.
THE REV. C. H. MIDDLETON-WAKE.
SIR LEWIS MORRIS.
SIR HENRY NORMAN, M.P.
SIR GILBERT PARKER, M.P.
J. C. PARKINSON.
A. W. PINERO.
WALTER HERRIES POLLOCK.
OWEN SEAMAN.
G. BERNARD SHAW.
G. R. SIMS.
S. SQUIRE SPRIGGE.
J. J. STEVENSON.
FRANCIS STORR.
WILLIAM MOY THOMAS.
MRS. HUMPHRY WARD.
PERCY WHITE.
FIELD MARSHAL THE RIGHT HON. THE VISCOUNT WOLSELEY, K.P., P.C., &c.

Hon. Counsel—E. M. UNDERDOWN, K.C.

COMMITTEE OF MANAGEMENT.

Chairman—ANTHONY HOPE HAWKINS.

SIR ROBERT ANDERSON, K.C.B.
SIR HENRY BERGNE, K.C.B., K.C.M.G.
A. W. Á BECKETT.
AUSTIN DOBSON.
DOUGLAS FRESHFIELD.
E. W. HORNUNG.
OWEN SEAMAN.
G. BERNARD SHAW.
FRANCIS STORR.
PERCY WHITE.

SUB-COMMITTEES.

ART.

THE HON. JOHN COLLIER (*Chairman*).
SIR W. MARTIN CONWAY.
M. H. SPIELMANN.

COPYRIGHT.

A. W. Á BECKETT.
SIR HENRY BERGNE, K.C.B., K.C.M.G.
W. MORRIS COLLES.
ANTHONY HOPE HAWKINS.
SIR GILBERT PARKER, M.P.

DRAMA.

HENRY ARTHUR JONES (*Chairman*).
A. W. Á BECKETT.
SIR F. C. BURNAND.
ANTHONY HOPE HAWKINS.
SYDNEY GRUNDY.
A. W. PINERO.
G. BERNARD SHAW.

Counsel in the United States—LAWRENCE GODKIN, 30, Pine Street, New York, U.S.A.

Solicitors— { FIELD, ROSCOE & Co., 36, Lincoln's Inn Fields, W.C.
G. HERBERT THRING, 39, Old Queen Street, Storey's Gate, S.W.
Solicitor in England to La Société des Gens de Lettres.

Secretary—G. HERBERT THRING.

OFFICES: 39, OLD QUEEN STREET, STOREY'S GATE, S.W.

Digitized by Google

The Author.

(The Organ of the Incorporated Society of Authors. Monthly.)

FOUNDED BY SIR WALTER BESANT.

VOL. XVII.—No. 9. JUNE 1ST, 1907. [PRICE SIXPENCE.

TELEPHONE NUMBER:

374 VICTORIA.

TELEGRAPHIC ADDRESS:

AUTORIDAD, LONDON.

NOTICES.

FOR the opinions expressed in papers that are signed or initialled the authors alone are responsible. None of the papers or paragraphs must be taken as expressing the opinion of the Committee unless such is especially stated to be the case.

THE Editor begs to inform members of the Authors' Society and other readers of *The Author* that the cases which are from time to time quoted in *The Author* are cases that have come before the notice or to the knowledge of the Secretary of the Society, and that those members of the Society who desire to have the names of the publishers concerned can obtain them on application.

List of Members.

THE List of Members of the Society of Authors published October, 1902, at the price of 6*d.*, and the elections from October, 1902, to July, 1903, as a supplemental list, at the price of 2*d.*, can now be obtained at the offices of the Society. They will be sold to members or associates of the Society only.

All further elections have been chronicled from month to month in these pages.

PENSION FUND.

THE Trustees of the Pension Fund of the Society met at the Society's offices on February 18th, 1907.

The secretary placed before them in detail the present financial position of the Fund, and after consideration the Trustees decided to invest £250 in the purchase of New Zealand 3½ per cent. Stock redeemable 1940.

The amount purchased is £247 9*s.* 6*d.* and is added to the list printed below. The investments now have risen to over £3,000, and go on steadily increasing from year to year.

The Trustees also recommended to the committee the possibility of granting another pension.

The following is a statement of the actual Stock. The money value can be easily worked out at the current price of the market:—

Consols 2½%	£1,000	0	0
Local Loans	500	0	0
Victorian Government 3% Consolidated Inscribed Stock	291	19	11
War Loan	201	9	8
London and North-Western 3% Debenture Stock	250	0	0
Egyptian Government Irrigation Trust 4% Certificates	200	0	0
Cape of Good Hope 3½% Inscribed Stock	200	0	0
Glasgow and South-Western Railway 4% Preference Stock	228	0	0
New Zealand 3½% Stock	247	9	6
Total	£3,118	18	8

Subscriptions, 1906.	£	s.	d.
Oct. 4, Weaver, Mrs. Baillie	0	10	0
Oct. 5, Marchant, James	0	10	0
Oct. 15, Coleburn, Miss Maud	0	5	0
Oct. 31, Rhys, Ernest	0	5	0
Nov. 17, Dass, B. K.	0	5	0
Nov. 20, Smith, Bertram	0	10	6
Dec. 4, Shaw, Mrs. Bernard	1	1	0

Digitized by Google

1907.	£	s.	d.
Feb. 21, Slaughter, Mrs.	0	5	0
Feb. 25, Vachell, H. A.	5	0	0
April 12, Turner, G. F.	0	5	0
April 15, Harrison, Austin	2	0	0
June 24, Vernedè, R. E.	0	5	0
June 24, Gurney, Mrs.	0	10	0
Donations, 1906.			
Oct. 1, Tweedie, Mrs. Alec, collected for Mrs. J. H. Riddell Fund	300	0	0
Oct. 4, Drake, Maurice	0	10	6
Dec. 13, Hardie, R.	0	5	0
Dec. 28, Egbert, Henry	0	5	0
1907.			
Jan. 1, White, Mrs. Carolin	0	5	0
Jan. 10, Sherwood, Mrs.	0	10	6
Jan. 16, Drake, Maurice	0	10	6
Jan. 16, Roe, Mrs. Harcourt	0	10	0
Jan. 16, Alsing, Mrs.	0	5	6
Jan. 15, Sheppard, A. T.	0	10	6
Feb. 5, Bolton, Miss Anna	0	5	0
Feb. 9, Walker, Mrs. Faure	1	1	0
Feb. 13, FitzGerald, Mrs. Augustine	0	10	6
Feb. 15, Plunkett, Count J. N.	0	5	0
Feb. 16, Travers, Miss Rosalind	0	10	0
March 4, Potter, Canon Hasloch.	0	5	0
March 11, Eggar, A.	1	1	0
March 22, Hardy, Harold	0	10	0
April 13, Wylie, Alexander C.	0	5	0
May 13, Wood, Lawson	0	5	0

The committee would be glad to receive information unofficially from any member of the society of any author whose need is within the member's personal knowledge. Information, which should be as full as possible, should be sent to the secretary, 39, Old Queen Street, Storey's Gate, S.W., and will receive the prompt and careful attention of the committee.

COMMITTEE NOTES.

THE June meeting of the committee was held at the offices of the society, 39, Old Queen Street, on the 3rd ult. at 4 o'clock. After the minutes of the previous meeting had been signed, the committee proceeded to the election of members and associates. The number elected was twenty-six, making the total for the year 116. The committee are pleased to see that the rate of elections is well maintained. The names and addresses are printed in another column. The number of resignations was seven.

The committee made the necessary arrangements for the meeting of the council on June 18th.

The discussion of cases followed. Members will recollect that the Committee Notes for May record the committee's intention to take counsel's opinion in a case relating to the alteration of a story without the author's consent, when republished in serial form. This opinion, which supported the cause of the member whose property was involved, was read to the committee, and they decided to commence action.

The secretary had also been authorised (see the last issue of *The Author*) to take counsel's opinion in a case relating to the personal responsibility of editors and the liquidation of companies engaged in publishing periodicals and magazines. This opinion, having been taken, was read to the committee, but was adverse to the member's case. Some of the points of general interest bearing on this important subject are quoted in another column.

The committee again considered the line of action to be taken on behalf of the member whose interests in Germany have been threatened by the announcement of a play, with a title identical with that under which his work has become well-known both here and abroad, and they instructed the secretary to communicate their wishes to the German lawyer who was in charge of the case.

Three or four other cases of importance were discussed, and the committee advised the members concerned with a view to their future action. In one case they authorised the taking of counsel's opinion in order to ascertain the course the society should follow for the fuller protection of the member's property. This opinion will be laid before the committee in July, when the matter will be further considered.

An agreement submitted by a certain firm of publishers was laid before the committee. It was decided to print it in one of the future issues of *The Author*, together with the name of the firm. This will, accordingly, be done as soon as space permits.

The committee rose at six o'clock.

Cases.

OWING to the pressure of other matter in the last issue of *The Author*, the cases for the previous month were omitted; but, indeed, there were few of them.

However, during the past month a great many disputes have been placed in the secretary's hands, bringing the total register for the two months to thirty-three.

There have been eleven cases in which the secretary has been asked to demand money from editors or publishers. One of these has been settled. Three others referred to matters abroad. Of the remainder one has been abandoned, one

Digitized by Google

partly settled, and the others, which have only come into the office recently, are still in course of negotiation.

In eight cases the society has demanded the return of MSS. Six of these have been successful, and the MSS. have been forwarded to the members; the other two are still open. Two cases have arisen touching the infringement of members' rights other than copyright. One of these has been placed in the solicitors' hands in England, and the other has been referred to German lawyers.

Six cases have arisen owing to disputes about the exact terms of agreements. Three have been settled. Of the remaining three, two will most probably be settled shortly, as the secretary has received favourable replies from the parties involved. The last has only just come into the office.

Finally, there are six cases in which the secretary had to demand accounts. In one case the accounts have been delivered and forwarded to the member. Two other cases occurring abroad, one in the United States and one in India, require a longer period for adjustment, and the other three have only been recently started, that is, the secretary has only just sent the preliminary letter, to which, no doubt, he will receive a reply in due course.

The balance of the cases that were left open from former months have now been closed or handed on to the solicitors, so that the list quoted above comprises all the matters now being conducted by the secretary.

June Elections.

Atkins, Miss Margaret Alison	90, Burnt Ash Hill, Lee, Kent.
Campbell, Lady Archibald	Coombe Hill Farm, Kingston-on-Thames.
Candler, Edmund . .	Molindra College, (Patiala) India.
Carr, Mrs. Comyns . .	18, Eldon Road, Kensington, W.
Carse, Roland . . .	67, Warwick Gardens, Kensington, W.
Davis, F. Hadland . .	20, Boscombe Road, Uxbridge Road, London, W.
Elkington, Noel . .	391, Portswood Road, Southampton.
Foot, Miss C. M. . .	48, Digby Mansions, Hammersmith, W.
Graham, David . .	Charlton Lodge, Stratticarn Road, Edinburgh.
Godsal, Major P. T. .	Iscoyd Park, Whitchurch, Shropshire.
Gurney, Mrs. Gerald .	Little Colstrope, Hambledon, Henley-on-Thames.
Havell, E. B. . .	c/o H. S. King & Co., 9, Pall Mall, S. W.
Hargreaves, Miss G. .	Rosemeath, Brook Lane, Ormskirk.
Hutchinson, A. S. M. Churston	Harrow View, Harrow.
Jude, Richard Henry; D.Sc., M. A.	18, Grosvenor Road, Jesmond, Newcastle-on-Tyne.
Larden, Walter.	
Malmesbury, Susan, Countess of	113, Queen's Gate, S.W.
Methley, A. A. . .	9, Royal York Crescent, Clifton, Bristol.
Ramsden, Lady Gwendolen	Bulstrade, Gerrards-cross, Bucks.
Royce, The Rev. G. Monroe	The Authors' Club.
Swynnerton, Miss Maud .	96, Oakley Street, Chelsea, S.W.
Thicknesse - Woodington, F.	Avranches, Manche, France.
Trench, C. V.	
Vernède, R. E. . .	Plashes, Colliers End, Ware, Herts.
Wolseley, The Hon. F. .	Glynde, near Lewes, Sussex.

Note.—One member does not desire his name or address to be published.

BOOKS PUBLISHED BY MEMBERS OF THE SOCIETY.

AGRICULTURE.

THE SMALL HOLDINGS OF ENGLAND. By L. JEBB. 9 × 5½. 445 pp. Murray. 10*s.* 6*d.* n.

ARCHÆOLOGY.

ANCIENT KHOTAN. Detailed Report of Archæological Explorations in Chinese Turkestan, carried out and described under the orders of H.M. Indian Government. By M. AUREL STEIN. Indian Educational Service. 2 vols. 13 × 10. 621 pp. 119 plates. Oxford: Clarendon Press. London: Frowde. £5 5*s.* n.

ART.

THE PRADO. A description of the Principal Pictures in the Madrid Gallery. By ALFRED CALVERT and C. GASQUOINE HARTLEY. 7¾ × 5. 149 pp. Lane. 3*s.* 6*d.* n.

CATALOGUE OF DRAWINGS BY BRITISH ARTISTS AND ARTISTS OF FOREIGN ORIGIN WORKING IN GREAT BRITAIN. Preserved in the Department of Prints and Drawings in the British Museum. By LAURENCE BINYON. Vol. IV. 10 × 6¼. 382 pp. British Museum.

Digitized by Google

BOOKS OF REFERENCE.

THE STATESMAN'S YEAR BOOK. By J. SCOTT KELTIE, LL.D. 44th Annual Publication. 7½ × 5. 1,672 pp. Macmillan. 10*s.* 6*d.* n.

BOOKS FOR THE YOUNG.

HARRY WINTHORPE'S SCHOOL DAYS: A Tale of Old Blundell's School, Tiverden. By EMILY BAKER. (The "Tom Brown" Series). 7¾ × 5. 246 pp. Routledge. 2*s.* 6*d.*

DRAMA.

THE ROMANCE OF KING ARTHUR. By FRANCES COUTTS. 7¾ × 5. 217 pp. Lane. 5*s.* n.

JOHN BULL'S OTHER ISLAND AND MAJOR BARBARA; ALSO HOW HE LIED TO HER HUSBAND. By BERNARD SHAW. 7½ × 5. Constable. 6*s.* "*The Times* Book Club." 6*s.*

FICTION.

THE PASSING OF THE THIRD FLOOR BACK, AND OTHER STORIES. By JEROME K. JEROME. 7½ × 4¾. 160 pp. Hurst and Blackett. 2*s.* 6*d.*

ON THE WALL: JOAN AND I IN THE EAST-END. By RICHARD FREE. 7½ × 5. 303 pp. Lane. 6*s.*

THE JEWEL HOUSE. By ISABEL SMITH. 7½ × 5. 318 pp. J. Long. 6*s.*

A WIFE FROM THE FORBIDDEN LAND. By A. P. CROUCH. 7½ × 5. 314 pp. J. Long. 6*s.*

A COQUETTE IN CRAPE. By FRANK DANBY. 6¼ × 3½. 192 pp. Chatto and Windus. 1*s.* n.

MADAME DOMINO. By W. BOURNE-COOKE. 7½ × 5. 312 pp. Sisley. 6*s.*

THE CALL. By DESMOND COKE. 7½ × 5. 321 pp. Chapman and Hall. 6*s.*

SIR ELYOT OF THE WOODS. By EMMA BROOKE. 7½ × 5. 435 pp. Heinemann. 6*s.*

A NAVVY FROM KINGS. By THEODORA WILSON WILSON. 7¾ × 5. 376 pp. Cassell. 6*s.*

A DULL GIRL'S DESTINY. By MRS. BAILLIE REYNOLDS. 7¾ × 5. 331 pp. Hutchinson. 6*s.*

THE PURSUIT OF THE PRESIDENT. By W. CAINE. 7½ × 5. 259 pp. Routledge. 2*s.* 6*d.*

A WOMAN PERFECTED. By RICHARD MARSH. 7¾ × 5. 318 pp. J. Long. 6*s.*

THE FOUR PHILANTHROPISTS. By EDGAR JEPSON. 7½ × 5. 312 pp. Unwin. 6*s.*

THE SHADOWY THIRD. By HORACE A. VACHELL. New Edition. 7¾ × 5. 306 pp. Murray. 2*s.* 6*d.* n.

SET TO PARTNERS. By GERTRUDE WARDEN. Cheap Reprint. 8½ × 5½. 128 pp. Digby Long. 6*d.*

A MIRROR OF SHALOT. By R. H. BENSON. 7½ × 5. 301 pp. Sir Isaac Pitman. 6*s.*

EMANCIPATION. By ARTHUR BECKETT. 7¾ × 5. 346 pp. Sisleys. 6*s.*

THE LIFE PERILOUS. By CARLTON DAWE. 7¾ × 5. 308 pp. Hutchinson. 6*s.*

A WOMAN'S WAR. By WARWICK DEEPING. 7½ × 5. 354 pp. Harper. 6*s.*

THE BURNING TORCH. By F. F. MONTRÉSOR. 7¾ × 5. 504 pp. Murray. 6*s.*

THE STRONGEST PLUME. By HUGH DE SÉLINCOURT. 7¾ × 5. 284 pp. Lane. 6*s.*

THE SECRET ENTRANCE. By JOHN FINNEMORE. 7¾ × 5. 312 pp. Ward Lock. 6*s.*

NEW CHRONICLES OF REBECCA. By KATE DOUGLAS WIGGIN. 7½ × 5. 310 pp. Constable. 6*s.*

GARDENING.

THE BOOK OF ROCK AND WATER GARDENS. By CHARLES THONGER (Handbooks of Practical Gardening). 7¾ × 5¼. 94 pp. Lane. 2*s.* 6*d.* n.

EVERSLEY GARDENS, AND OTHERS. By ROSE S. KINGSLEY. 7¾ × 5¼. 280 pp. Allen. 6*s.* n.

LITERARY.

FIRST LESSONS IN STORY WRITING. By BARRY PAIN. 6¾ × 6½. 80 pp. Literary Correspondence College. 2*s.* 6*d.* n.

MEDICAL.

ALCOHOL AND THE HUMAN BODY: AN INTRODUCTION TO THE STUDY OF THE SUBJECT. By SIR VICTOR HORSLEY, F.R.S., and MARY D. STURGE, M.D. 8¾ × 5½. 370 pp. Macmillan. 5*s.* n.

AIR, LIGHT, AND SUN BATHS IN THE TREATMENT OF CHRONIC COMPLAINTS. By DR. A. MONTENNIS. Translated from the French. By F. ROTHWELL. 7½ × 5. 73 pp. Bale. 2*s.* n.

MILITARY.

THE WATERLOO CAMPAIGN. By LIEUTENANT COL. SISSON C. PRATT. 7½ × 5. 219 pp. Sonnenschien. 5*s.*

BRITON'S FIRST DUTY. The Case for Universal Military Training. With an Introduction by FIELD-MARSHALL EARL ROBERTS, V.C. 4th (abridged) Edition. 7 × 5. 131 pp. National Service League. 6*d.* n.

MISCELLANEOUS.

BRIDGE AND HOW TO PLAY IT. By ARCHIBALD DUNN 6¼ × 4. 14th Edition. Routledge. 1*s.*

GORDON'S TOMB AND GOLGOTHA. A brief account, with illustrations of The reputed tomb of our Lord and the place of His Crucifixion. By A. W. CRAWLEY BOEVEY. J. F. Coulton, Printer and Publisher, Brentford. 1*s.*

THE SAVAGE CLUB. By AARON WATSON. With a chapter by MARK TWAIN. 9¼ × 6. 327 pp. Unwin. 21*s.* n.

MUSIC.

THE RHYTHMIC CONCEPTION OF MUSIC. By MARGARET H. GLYN. 7½ × 5. 192 pp. Longmans. 3*s.* 6*d.* n.

CATHOLIC CHURCH MUSIC. By R. R. TERRY. 9 × 5¾. 216 pp. Greening. 5*s.* n.

ORIENTAL.

LINGUISTIC SURVEY OF INDIA. Vol. IV. Munda and Dravidian Languages. Compiled and edited by G. A. GRIERSON, C.I.E., etc. 14 × 10½. 681 pp. Calcutta: Government Printing Office. 9*s.* 9*d.*

POETRY.

A LIFE'S LOVE SONGS. By N. THORPE MAYNE. 64 pp. Frances Griffiths. 4*s.* n.

POEMS OF WILLIAM DUNBAR. With Introduction, Notes, and Glossary. By H. BELLYSE BAILDON. 7½ × 5. Cambridge University Press. 6*s.*

POLITICAL.

KING LEOPOLD'S SOLILOQUY: A Satire. By MARK TWAIN. 7 × 4¾. 136 pp. Unwin. 1*s.* n.

REPRINTS.

THE HAMBLEDON MEN: Being a new edition of John Nyren's "Young Cricketer's Tutor," together with a collection of other matter drawn from various sources, all bearing upon the great batsmen and bowlers before the introduction of round-arm bowling. Edited by E. V. LUCAS. 6¾ × 6½. 252 pp. Frowde. 2*s.* 6*d.* n.

THE WORKS OF JOHN RUSKIN. Library Edition. Vol. XXIX. Fors Clavigera. Vol. III. Containing Letters 73—96, 1877—78—80—83—84. With the Author's Index. Edited by E. T. COOK and A. WEDDERBURN. 10 × 6½. 676 pp. Allen.

Digitized by Google

THE PROVERBS OF ALFRED. Re-edited from the Manuscripts. By the REV. WALTER W. SKEAT, LITT. D. 6¾ × 5. 96 pp. Oxford: Clarendon Press. London: Frowde. 2*s.* 6*d.*

EARLY ENGLISH LYRICS: AMOROUS, DIVINE, MORAL, AND TRIVIAL. Chosen by E. W. CHAMBERS and F. SIDGWICK. 7 × 4½. 384 pp. A. H. Bullen. 6*s.* n.

SCIENCE.

ASTRONOMICAL ESSAYS, HISTORICAL AND DESCRIPTIVE. By ELLARD GORE, F.R.A.S. 7¾ × 5¼. 342 pp. Chatto and Windus. 6*s.*

SOCIOLOGY.

THE INDUSTRIAL REPUBLIC. By UPTON SINCLAIR. 7½ × 5. 284 pp. Heinemann. 6*s.*

SPORT.

ECLIPSE AND O'KELLY. Being a complete history, so far as is known, of that celebrated English thoroughbred Eclipse (1764—1789) of his breeder, the Duke of Cumberland, and of his subsequent owners, William Wildman, Dennis O'Kelly, and Andrew O'Kelly. By T. A. COOK, M.A.; F.S.A. 10¼ × 7¾. 313 pp. Heinemann. 21*s.* n.

THEOLOGY.

THE PRAYER BOOK, WHAT IT IS AND HOW WE SHOULD USE IT. By THE REV. PERCY DEARMER. 43 pp. The Churchman's Penny Library. Mowbray & Co.

THE HERESY OF JOB. By FRANCIS COUTTS. With the Inventions of WILLIAM BLAKE. 8¾ × 6¾. 137 pp. 21 plates. Lane. 5*s.* n.

TRAVEL.

ADVANCE AUSTRALASIA: A DAY-TO-DAY RECORD OF A RECENT VISIT TO AUSTRALASIA. By F. T. BULLEN, F.R.E.S. 7¾ × 5. 268 pp. Hodder and Stoughton. 6*s.*

LITERARY, DRAMATIC, AND MUSICAL NOTES.

WE regret that in the last issue of *The Author* Messrs. Sir Isaac Pitman's Sons were mentioned as the publishers of Miss Eva Scott's volume dealing with a certain stage of the career of Charles II. Messrs. Constable & Co. are, in fact, the publishers of the work in question.

Messrs. Macmillan & Co. announce the publication of "Alcohol and the Human Body" by Sir Victor Horsley, F.R.S. and Dr. Mary Sturge, with a chapter by Dr. Arthur Newsholme. The conclusions of the authors are, to quote their own words, that "The prospects of long life, like the prospects of good health, are very seriously diminished by alcoholic indulgence . . . . and what is commonly described as moderate drinking has a most injurious influence on health, and life, and that the best practice, both in the interests of health and morality, consists in the avoidance of all alcoholic drink as a beverage."

"The Call," by Desmond Coke, author of "The Bending of a Twig" treats the old problem of the church and stage from a new aspect—the physiological,—and traces, in a young and handsome denouncer of West End follies, the connection between the priestly temperament and the theatrical. "Dedicated," without admiration, to women who spend their lives in managing the lives of others, and to men who serve the Church but glorify themselves.

"A biography of Ninon de L'Enclos" by Mary C. Rowsell, will shortly be issued by Messrs. F. V. White, of Bedford Street, Strand, W.C. It will be illustrated with contemporary portraits.

Mr. Horace Wyndham, author of the recent theatrical novels "The Flare of the Footlights" and "Audrey the Actress," has just completed a new novel. This is a detailed character study, entitled "Reginald Auberon." It is to be published during the present month by Mr. Eveleigh Nash.

"The Briton's First Duty," has been republished, entirely revised and rewritten, by the National Service League, 72, Victoria Street, S.W. The new edition contains a preface from the pen of Lord Roberts.

Mr. G. S. Layard is now finally revising his "Life of Shirley Brooks," which will be published in the autumn by Sir Isaac Pitman's Sons.

Mr. Layard's book on "Suppressed plates, Wood-Engraving, etc.," will also be published in the autumn by Messrs. A. & C. Black.

"Gordon's Tomb and Golgotha" is a work by Mr. A. W. Crawley-Boevey, which gives a brief account, accompanied by illustrations, of the reputed tomb of Our Lord and the place of His crucifixion. In his introduction to the work, the writer states that its pages are addressed to those who have felt themselves constrained to examine the old traditions respecting the Holy Sepulchre at Jerusalem.

Miss May Sinclair's new novel, "The Helpmate," after finishing its course as a serial in the *Atlantic Monthly* in September, will be published in book form by Messrs. Constable & Co. in this country, and by Messrs. Henry Holt & Co. in America. Miss Sinclair is at present at work on short stories.

The Religious Tract Society will issue, almost immediately, a new book by Mr. W. Percivall Westell, entitled, "Fifty-two Nature Rambles," a series of fifty-two open air talks for young people. It will contain five coloured plates and over a hundred photographs. The Rev. Charles H. Kelly has also in the Press another new book by the same writer, entitled "The Story of Insect Life." This book contains eight coloured plates reproduced from original water colour drawings by Mr. E. J. Bedford, and one hundred and thirty-seven photographs, including a great many micro-

Digitized by Google

photographs illustrative of insect life. It will be issued at 5s., and has been written with a view to imparting accurate knowledge of the commoner kinds of British insects.

Miss Evelyn Sharp's new novel will be entitled "Nicolete" and will be published shortly, both in Great Britain and the United States. Miss Sharp has also finished a fairy book, called "The Story of the Weathercock," which will appear in the autumn, illustrated both in colour and black and white by Mr. Charles Robinson.

The same writer also contributes to the *Manchester Guardian*, articles by no means confined to dress, but dealing largely with the woman movement of which the suffrage question is the most talked-of part.

Mr. Morley Roberts' new novel will appear in the autumn, and will probably be called "The Libertine." The book is of a dramatic nature, and a stage version of it is already being written.

"The Life Perilous" is the title of Mr. Carlton Dawe's new book, which Messrs. Hutchinson & Co. are publishing immediately. It is a tale of the Spanish Inquisition, its period the Eighteenth Century and its scene in Seville.

"The Chronicles of Berthold Darnley" is the title of a book Mr. Francis Griffiths is bringing out at the end of July. Unusual circumstances surround the publication of this book, which are fully explained in the Foreword. The work is edited by Mr. Wilkinson Sherren, author of "The Wessex of Romance" and "A Rustic Dreamer." It will be published at six shillings.

The *Kettering Guardian* contains a series of articles dealing with some old Northamptonshire families, from the pen of Mr. Charles Wise.

Mrs. Philip Charles de Crespigny has just completed a new novel, dealing with Spain in 1805. The same writer's "Mischief of a Glove" has recently been issued in sixpenny form.

Mr. Walter Raymond is at present engaged in preparing for the Press a volume of "Tales from Gossip Corner." The series now appearing in the *London Magazine* with additional stories will be published during the autumn under that title by Messrs. Hodder and Stoughton. They are tales of old world country humour and will be illustrated by Mr. Raven Hill.

The same writer has also commenced a short novel on the subject of a village boy, designed by nature for a country life and wishing none other, who nevertheless leaves the place of his birth before he has arrived at full manhood.

Mr. John Murray has recently produced the second issue of the British Trade Year Book, 1906, by Mr. J. Holt Schooling.

The method used in this publication is to show the average yearly results during each successive decade over a long period. The work contains also diagrams, as being of the utmost importance in enabling the reader to grasp the general drift of the facts and of the inferences to be drawn from them.

The following fourteen sections of trade are dealt with:—I. Imports of merchandise; II. Exports of merchandise; III. Imports and exports of bullion and specie; IV. The excess of imports, shipping, profits from abroad, etc.; V. Imports and exports of manufactured goods, etc.; VI. Our trade with foreign countries; VII. Foreign countries' imports from the United Kingdom and from all sources; VIII. Foreign countries' taxes on imports, and the United Kingdom's taxation of food imports; IX. Our trade with British Colonies and possessions; X. British colonies' imports from the United Kingdom and from all sources; XI. British colonies' taxes on imports, and the "most favoured nation treatment" of British goods; XII. An international comparison of imports and exports; XIII. The leading articles of British export trade, labour-values, etc.; XIV. Sellers in foreign markets, etc.

K. L. Montgomery's latest romance "The Ark of the Curse," which has attracted considerable attention to the subject of the enigmatical race of the Cagots, is about to be translated into Swedish by Miss Eva Wahlenberg. Another work by the authors, a Scotch novel entitled "Colonel Kate," will probably be published in the autumn.

Messrs. Cassell & Co. have purchased the serial and book rights of a novel recently finished by Mrs. Campbell Praed, and Mr. John Long will publish early next year a volume of short stories from the same writer.

Mrs. Steuart Erskine's novel "The Magic Plumes" will be published by Messrs. Methuen & Co. on the 4th of this month. The scene of the story is laid in Mexico.

Miss Constance Smedley's new novel, "Conflict," published by Messrs. Constable & Co., is concerned with the life-story of a girl (a clerk in a factory to start with) of modern Birmingham. The heroine is summoned from her home city to engage in moral "conflict" with a prominent London financier. Transplanted for a time to the larger and more indefinable atmosphere of the metropolis, she returns in due course to Birmingham, where she fulfils the duties of a patriotic citizen, and, incidentally, strongly champions the cause of woman's economic independence.

Messrs. F. V. White & Co. are publishing a new novel by Major Arthur Haggard, entitled "Malcolm, the Patriot."

"The Dumb Cake," a one act play by Richard Pryce and Arthur Morrison was produced at Hick's Theatre last month. It is based on the superstition of All Hallow's Eve, which, in effect, is that a

Digitized by Google

girl may see her husband at midnight if she but leave the door open and put out a cake and ale. The writers show the result of an experiment, conducted on the lines indicated in the legend, by a crushed and spiritless woman who attempted it. Miss Hilda Trevelyan, Mr. Louis Goodrich and Miss Minnie Griffin interpreted the piece.

Sir F. C. Burnand's farce "Mrs. Ponderbury's Past" was revived at the Vaudeville Theatre last month. The story deals with a husband driven into a state of abject submission by an overbearing wife. Included in the caste is Miss Marie Illington, Mr. Charles Hawtrey and Miss Billie Burke. The play was preceded by a little dialogue written by G. S. Street and entitled "The Anonymous Letter."

Miss C. C. Andrews, whose work is a familiar feature in the *Strand* and the *Grand* has prepared a dramatic version of her story "The Fortune of War" from the former magazine, which Miss Sylvia Cavalho will produce at the Canterbury on July 1st. The little play deals with the British-American Naval war of 1814. The character of the heroine, Priscilla Kriton, a New England girl, provides Miss Cavalho with a strong romantic part. Mr. Clifford Pembroke will play the Englishman hero—Lieutenant Charles Daventry. The author has recently completed a novel "The House of Murgatroyd" which Messrs. Cassell & Co. will publish in the autumn.

PARIS NOTES.

A CURIOUS book has just been written by M. Eugène Welvert entitled "Lendemains révolutionnaires" (Les Régicides). The author has taken up a most interesting subject and gives us some idea of the life and conduct of the regicides during the years that followed the French Revolution. Those who, in their turn, suffered and fell for their cause, M. Welvert speaks of as the "giants," but there were very many others whose after-life was one long torture. Strangely enough many of these men lived to extremely old age. We have a list of some fifty-six who were over eighty at the time of death, and about twelve more who were ninety. Many of these men saw the old Régime, the Revolution, the Consulate, the Empire, the Hundred Days, the two Restorations, the July Monarchy, and with every change of government must have feared for their own safety. M. Welvert has taken the trouble to study the lives of many of them, and as he says, "We must remember after all that they were men, and not expect to find them heroes." The first chapter in the book is devoted to Barère, whom the author styles the Anacreon of the guillotine. The other chapters are entitled: A Regicide Priest; Carnot and his Policy; Panis; The Conversion of Isnard; The Painter David; The Abbé Grégoire; The End of Merlin; Tallien's Adventure; The Papers of Courtois; The Repertory of Jurisprudence; The Fourth State; Emira's Husband and Ysabeau de Vendome.

The volume containing the last series of Brunetière's "Discours de Combat," is published. It includes some of his finest lectures, among others, "L'Action sociale du christianisme," "Les Difficultés de croire," "La Liberté d'enseignement," "La Modernité de Bossuet." As an appendix his notes for the lecture on "L'Evolution du concept de science" are also given in this volume.

"Lettres à une amie" (1880—1887) by J. Barbey d'Aurevilly, are the letters received by Mlle. Louise Read, during the last years of the celebrated French writer. D'Aurevilly's centenary is to be celebrated next year throughout France, and at the request of many friends and admirers of the illustrious man, Mlle. Read has consented to allow this volume of letters to be published. They show up the author in his true light, and the woman to whom they are addressed must, after her twenty years of patient work in editing and publishing some twenty posthumous volumes, feel a certain satisfaction in showing to the world the true Barbey d'Aurevilly.

Among recent books of memoirs there is an extremely interesting volume entitled "Casimir Delavigne intime." It is written by Mme. Fauchier Delavigne, the poet's great niece, from hitherto unpublished documents, and contains reproductions of some rare miniatures and portraits. The preface, by Victorien Sardou, gives an excellent *resume* of the book: "C'est une biographie anecdotique reconstituée à l'aide de documents; c'est l'histoire d'une âme qui fut belle et haute, d'une vie qui fut simple et noble, toute consacrée au culte des lettres, à l'amour des siens, etc. . . ." Some of the letters contained in the volume are charming, more particularly those addressed to members of his family. Some of the early ones are in verse and extremely witty.

"Propos littéraires," by M. Emile Faguet, is a collection of articles on various literary subjects.

Comte Robert de Montesquiou gives us a volume of critical studies under the title of "Altesses Sérénissimes." Among the subjects contained in the book are studies of the work of Gustave Moreau, Albert Besnard, Jean Boldini, M. Sargent, Rodin, Verlaine, etc.

"L'Emigré" is the title of the new novel by Paul Bourget. It is, like all the recent books by

Digitized by Google

this author, a *roman à thèse.* The question studied is that of the French nobleman in the France of to-day.

"Femmes" is the title of the new volume by M. Marcel Prévost. Judging from the various novels M. Prévost has already written on certain types of women, it seems that he never wearies of his subject. In every new work he attempts to solve the feminine riddle, to give fresh results of his observations and experiences, but the subject is elusive and inexhaustible.

"Le Fantôme du Bonheur," by J. de Mestral Combremont, is a clever and delicate psychological study. The principal figures in the story are well drawn and living. The girl who plays the chief *rôle* is one of the newly emancipated. Hemmed in by the narrow boundaries of her own home, she has an immense longing for the intellectual resources and freedom of Paris. She has read Ibsen, Rousseau, Maeterlinck, Keats, and, perhaps too much, ultra-modern and somewhat disquieting literature of to-day. She goes forth from her old home, associations, and affections, into the new world of intellect and freedom. She meets there the poet she has worshipped and admired from a distance. The whole story turns on her life in this new world, on her illusions and disillusions, the campaign waged within her by contending emotions—love, grief, admiration, sorrow—the struggle between intellect and atavism. The whole theme is delicately handled, and the finishing touches to the picture are given by the hand of an artist.

"Malgré l'Amour," by Brada, is a novel which goes to prove that love-matches are not always absolutely satisfactory. The author is a shrewd observer, and depicts very faithfully provincial society with all its narrowness and prejudices. The young wife, accustomed to the greater freedom of cosmopolitan life, suddenly finds herself in the midst of her husband's family, hemmed in by conventionalities, criticised by everyone, and expected to conform to the accepted rules and regulations of her new circle. The subject is cleverly treated and the story simply told.

"Une Amoureuse" is the title of a charming and extremely pathetic story by V. Bouyer-Karr, the granddaughter of Alphonse Karr. The novel is preceded by an introduction written by Jules Claretie.

The French Academy has awarded prizes for the following works:—"Paris sous Napoléon," by M. de Lanzic de Laborie; "La Servante," by Edgy; "Ames Cevenoles," by Madame Hudry-Menos; "L'instant éternel," by Mme. Hélène Picard; "La Tempête," by M. Charles Derennes; "La Jonque victorieuse," by M. Alfred Droin; "Sur la vaste Terre," by M. Pierre Mille.

The theatrical season is practically over and most of the theatres already closed.

ALYS HALLARD.

"Lendemains Révolutionnaires," Les Régicides (Calmann Levy).
"Lettres à une amie," 1880—1887 (Mercure de France).
"Le Fantôme du Bonheur" (Calmaun Levy).
"Malgré l'Amour" (Plon).
"Une Amoureuse" (Calmann Levy).

SPANISH NOTES.

THE eyes of Spain are now turned to the glorious scenes of Galicia, not only because the season has now commenced for the palatial Hydro of Mondariz, the seat of Peinador'e bicarbonated soda springs, but because ths King is projecting building a summer palace on the beautiful island of Villagarcia, which hae been placed at his disposal; but it is only from as literary and political point of view that I refer to these two facts.

When *El Liberal* gives a leader on the literary lights of the province it is interesting, especially when it refers to the three great women writers of that region: Emilia Pardo Bazan, Concepcion Arenal, and Rosalia Castro. As Martin Hume places Emilia Pardo Bazan foremost in the ranks of Spanish authors, it is not necessary to say much about her, as her "Adan and Eva," "La Madre Naturaleza," etc., are Spanish classics; and the secretary of the Athenæum in Madrid has written a book on her plays. Concepcion Arenal's genius as a poet is mainly seen in the line of fables which, as La Fontaine found, are so efficacious in the doctrine of philanthropy and beneficence. Rosalia Castro's poems, novels, and stories all reveal a beautiful sympathetic character impregnated with the charms of Nature, so prolific in this province, whilst reflecting the sorrows, pains, and struggles of a people borne down with poverty which results from the crippling effects of caciquism, or the oppression of the leading man of a place (the cacique), whose courses are protected by the deputy whose election he has favoured.

To attend the sessions of the new Parliament in Madrid was to hear this month eloquent appeals against the corruption of the elections. Such men as Salvaterra, Carner, and Canalejas spoke forcibly. The debates became stormy, the sweets which are always circulated among the members were for a while forgotten, but now all has settled down to the usual state of things. Albeit the abstention of Moret and his party from the House is said to be in protest against the system of the elections which brought in the majority of Conservatives, it must be remembered that the Liberal leader's vexation was first evidenced when Maura failed to give the

Digitized by Google

Opposition as many seats as the Liberals when last in power gave the Conservatives.

Everybody acknowledges that the system of the elections is corrupt; and as the mayors of the cities have much to do with the electoral polls, Señor Dato, who is now President of the Congress, had the brunt of the blame to bear, as he was Mayor of Madrid at the time of the elections. He left the Speaker's chair and in calm, clear statements explained that the courses had been according to the law, and it is this electoral law which is still waiting for reform. Whilst the solidarity for the suffrage is not attempted by the Conservatives and Liberals, any success in that line is associated with Republicanism, whereas the insistence on the election of deputies who are known to their constituents instead of those who are chosen by the ministers and supported by the cacique is surely a subject of interest for all parties.

The Industrial Exhibition just opened in Madrid shows that the capital can justly lay claim to a high place in intelligence and work.

The sentence on Nakens of nine years' imprisonment for his protection of Morral, who threw the bomb on the royal wedding day, closes the trial; and although Ferrer and Miguel and the two others concerned were declared innocent, it must be remembered that they have suffered a year's imprisonment.

As Mondariz is an important literary centre, with its newspaper called *Temporada* and its *Album*, which has published articles from medical men like Dr. Angel Pulido, Dr. Pondal, Augusto José das Neves, Dr. Olavide, etc., and from litterateurs like Vital Aza, Emilio Castelar, the Duke of Denia, and the Marquis of Estella, etc., it is interesting to find that admiration for England has led to the invitation of the proprietor, Señor Peinador, of articles or poems from English pens, as it shows an anxiety for the propaganda of British views on politics, education, etc.

The recent pedagogic congress in Madrid under the presidency of Señor Vincenti shows a real interest in education in Spain; and the speech by Doctor San Martin on questions relating to public instruction proves that there is a desire to teach reading and writing to the rural poor.

The publication of a new monthly periodical called *Feminal* in Barcelona is under the direction of Señora Doña Carmen Karr; and the illustrations, stories, and poems show the virility of the Catalonian women in the regions of art and literature, and the paper promises to be another proof of the power of a woman as editress.

"Cuentos de Infantas," by Alfonso Davila, is a charming collection of stories centred for the most part in the palace of Aranjuez. With the pen of a true psychologist, the author has given life to these characters of the past, and it is not as mere ghosts of the past that we see these distinguished people once more promenading in the paradise-like Tagus-watered grounds, but as figures of flesh and blood, elevated and depressed with the joys and sorrows which make the whole world akin.

Another book of historical interest is that called "Jeromin," or studies of the sixteenth century by the Rev. Father Caloma. As the book is founded on unpublished manuscripts, there is fresh news on the subject of the period of Philip II., and one is glad to have been introduced to the work.

"Fidelidad" ("Fidelity") is a charming little drama from the pen of Victoriano Garcia Marti. As the author is a lawyer, the work is not wanting in logic, whilst the rendering of his opinions is given with the *verve* of one who has thought enough on matters of universal interest to give them a right form of expression in the mouth of his characters.

To those who love adventure coupled with ready wit and initiative the book "Fuerza y Razon" ("Force and Reason") will be a treasure-house. For the thick heavy volume, from the pen of Captain Francisco Cabrera, is brimful of hair-breadth escapes and exciting episodes of his campaign in the Cuban war, whilst the illustrations make the work interesting even to those to whom the language is unknown.

The appreciation of Barcelona for Señora Doña Blanco de Los Rios de Lamperez has been shown by a *soirée* arranged by the organisation of Señora Doña Carmen Carr.

This lady is one of Spain's most charming writers. Her works include novels, poetry, and history. Her "History of the Spanish Theatre" ranks high as a book of reference, and the Royal Academy of Spain accorded her a special prize for her work on "Tirsode Molina." This lady's "Esperanzas y Recuerdos" ("Hopes and Recollections") rank her high as a poetess; and her "Melita Palma," "La Rondena," etc., show she is a novelist of a high order.

RACHEL CHALLICE.

MESSRS. HARPER AND BROS.

A FORM OF AGREEMENT.

FRANKLIN SQUARE,
NEW YORK CITY,

DEAR SIR,—In view of the fact that in several instances of late, agreements with English authors have been presented to us for signature by literary agents, which contain provisions not in accord with

Digitized by Google

our regular practice, and as the circumstances do not usually admit of discussion and adjustment through correspondence, we think it best now to advise you—and other literary agents with whom we have business relations—that our views as to the basis upon which we are disposed to publish such works are stated in the accompanying form of our agreement, which, it is needless to say, has been the product of years of experience, and seems fair alike to author and publisher. When acceptance of an English book is made by us through the cable, it means that the basis of publication accepted by us is, generally speaking, on the conditions and stipulations of this form of agreement. Of course, the amounts of payment, percentage of royalty, and advances on account of royalty differ in individual cases, and are the proper subjects of specific arrangements in each case. But the general principles of our contract as to methods of accounting and payment, duration of publishing rights, and other necessary details should be maintained. Our convenience as to time of publication must be regarded as equally important as that of the English publisher.

We are, dear Sir,

Very truly yours,

(Signed) HARPER AND BROTHERS.

Agreement made this of 190 between hereinafter called "The author," party of the first part, and the Corporation of Harper and Brothers of the City of New York, publishers, party of the second part.

1. In consideration of the premises, the author hereby allows to Harper and Brothers the exclusive right to publish in the United States of America, during the legal term of copyright, a work, the subject or title of which is , including all rights of selection, translation, abridgment, dramatisation, and other rights of, in, or to said work, for the United States of America. Harper and Brothers shall also have the exclusive right in their own name to take out copyright in the United States of America for said work, and to obtain all renewals of copyright, and to hold said copyright and renewals.

2. The author further covenants and represents that said work has not heretofore been published, that it is innocent and contains no matter which, if published, will be libellous or otherwise injurious, or which will infringe upon any proprietary right at common law or any statutory copyright; that he is the sole author and proprietor of said work, and has full power to make this agreement; and that he will hold harmless and defend Harper and Brothers against any suit, claim, demand, or recovery, by reason of any violation of proprietary right or copyright, or any injurious or libellous matter in said work.

3. The author agrees to deliver to Harper and Brothers a copy of said work in legible form, complete and ready for the press, in ample time to enable them, without undue haste or unnecessary expense, to manufacture and publish their edition simultaneously with the first publication of said work elsewhere, so that copyright may be secured in accordance with the laws of the United States of America. If Harper and Brothers are required by the author to make alterations from such copy which cost more than twenty-five (25) dollars, the author agrees to pay the excess of cost thereof.

4. The author further agrees that Harper and Brothers shall have the Canadian market for said work, and all rights in Canada growing out of British or other foreign copyright in said work, and that they also shall have the right to take such steps as they may be advised for securing to themselves independent copyright for said work in Canada, if they shall deem it expedient so to do.

5. Harper and Brothers agree in their own name to take out copyright for said work in the United States of America, and to publish said work at their own expense, in such style as they shall deem best suited to its sale; and in consideration of the premises, they agree to pay the author ten (10) per cent. on their trade-list (retail) price for each copy thereof by them sold over and above one thousand (1,000) copies. The trade-list (retail) price which is to be taken as the basis for this percentage, shall be that of cloth-bound copies. Should any copies be sold at one-half the trade-list (retail) price, or less, they shall pay said percentage only on the price actually received for each copy so sold. No payment shall be made by Harper and Brothers for permission gratuitously given to publish selections from said work to benefit the sale thereof; but if Harper and Brothers receive any compensation for the publication of selections therefrom, or for translation, abridgment, or dramatisation in the United States of America, such compensation shall be equally divided between the parties thereto.

6. Harper and Brothers agree to render semi-annual statements of account to January 1st and July 1st of each year upon application therefor, and to make settlement in cash four months after date of each statement.

7. If, after the publication of any edition of said work the plates be rendered useless by fire or otherwise, Harper and Brothers shall have the option of reproducing them or not; and, if they shall decline to reproduce them, then, after the sale of all copies remaining on hand, they shall, upon written request, reconvey to the author the copyright and all rights herein granted, and this contract shall terminate. No insurance whatever shall be effected by Harper and Brothers for the author.

Digitized by Google

8. If, at any time after the expiration of ten years from the date of the first publication, the demand for said work shall not, in the opinion of Harper and Brothers, be sufficient to render its further publication profitable, then they may cancel this contract, giving the author three months' notice thereof; and thereupon the author shall have the option to take from Harper and Brothers, at one-half the cost of production, the plates of said work and plates of any illustrations furnished therefor by the author, should they not in the meantime have been destroyed by fire or otherwise, and whatever copies of said work they may have on hand at one-third the trade-list (retail) price; or, upon the author's failing so to take the same, Harper and Brothers shall have the right to melt up the plates and to destroy the copies of said work then on hand. In case the author buys the plates under this provision, said author shall not have the right to use any illustrations furnished by Harper and Brothers for such work without special agreement between the parties hereto.

9. This contract may be assigned by either party, but only as a whole, and no part of their respective interests shall be assigned by either party. No assignment by the author shall be valid, as against Harper and Brothers, unless and until they shall have received due evidence thereof in writing.

10. It is further agreed that the stipulations and agreements herein shall apply to and bind the executors, administrators, and assigns of the author, and the successors and assigns of the corporation of Harper and Brothers.

Comment.

This letter and this agreement, which were handed into the society's office by one of its members, have been circulated to agents in England, not for submission to the opinion of the author, but as Messrs. Harper & Bros. standard form of agreement. It has sometimes happened that an English publisher—one in particular who is more patronising towards the literary aspirant than veracious in his statements—declares that this—pointing to his agreement—is the document signed by all his authors; but, although a statement of this kind may impose upon the inexperienced, it does not succeed with those who turn for advice to the society. The publisher yields to suggested amendments without much difficulty.

But read Messrs. Harper & Bros. statement, this agreement is "the product of years of experience and *seems fair alike to author and publisher*" (the italics are of the writer).

So the English Publisher's Association proclaimed when they issued their model agreements, but Sir Walter Besant and the secretary of the society had another explanation to put before the members.

Consider clause by clause this agreement.

Clause 1. It is quite sufficient for an author to grant to a publisher a licence either limited by time, edition, or otherwise, or exclusive as he likes—to publish the work in book form in the United States of America. A publisher is employed by the author as an agent to publish his book.

The publisher is not a dramatist, nor a translator, nor a literary agent, his business does not fit him for this kind of work. A long experience has taught the danger of allowing a publisher to act as an ordinary literary agent. But this is not all; the copyright is to be the publisher's. There is no analogy in the sale of other goods exactly corresponding to this transfer of copyright, but anything more disastrous to the author can hardly be conceived. Clause No. 1 stamps the agreement from the beginning as unfair to the author in spite of Messrs. Harper & Bros. long experience. It is possible that clause No. 2 may pass, although it is perhaps too wide in its scope.

But clause 3 does not err on the side of equity. Does Messrs. Harper & Bros. acting as dramatist, translator, literary agent, undertake to publish by any fixed date, do they mention any form, do they fix any price for the book? They do not. But the author is bound to hand in his MS. so that the publishers may not be unduly hurried if they decide to bring out an edition. In the same clause they allow the author an illiberal margin for corrections. Not content with having grasped all the United States rights of all kinds in clause 4 they desire, such is their idea of equity, not merely to be allowed to publish the book in Canada but to secure Canadian copyright.

Now, from the Englishman's point of view, this is altogether wrong. To begin with, the Canadian market is growing gradually so large that every effort should be made to negotiate the Canadian rights with a Canadian publisher direct. This will enable the author to obtain a higher royalty, as then his book does not pass through two middlemen, but one only, before it reaches the public. If, however, the English author is unable to negotiate with a Canadian publisher direct, it would be preferable to allow the English publishers—many of whom have their Colonial agents—to cover the Canadian market as they do the markets of other colonies, so that Clause 4 should be entirely deleted from this agreement. In Clause 5, the publishers do agree to publish the book, but as they mention no time, and the copyright is theirs, it might be difficult to enforce this agreement. Then please note the magnificent royalty which is offered. They agreed to pay the author 10 per cent. on

Digitized by Google

the published price of every copy sold by them, above 1,000 copies. As they say in their letter, "Of course, the amount of payment, percentage of royalty, and advance on account of royalty differ in individual cases," but it is quite clear from the statement they have made, and from the insertion of these figures, that they consider an offer of 10 per cent. after the sale of 1,000 copies, not unreasonable; and then again, on copies sold at half the published price they are only to pay on the sums actually received. If the book sold 20,000 copies the author would still be getting 10 per cent., and if the publisher thought fit—for he has the absolute right—to sell 10,000 of these at half the published price the author would get his percentage on the amount actually received, and the published price lies wholly in the hands of the publisher. No further comment is necessary.

In the latter part of the same clause the remuneration which Messrs. Harper & Bros., when they act as the dramatist, translator and literary agent, are willing to give to the author, is set forth. The ordinary literary agent, as the columns of *The Author* have often shown, charges 10 per cent., but the liberal publisher, as the columns of *The Author* have often shown, in the case of English publishers who take over this literary agency business, charges 50 per cent.

The account clause, when compared with the other terms of the agreement, may be termed eminently satisfactory. The publishers render accounts — but only on application. Clause 7 again, compared with many of the other clauses in the agreement, is not unsatisfactory, but it is poor consolation to an author to have two minor clauses satisfactory, when all the important clauses in the agreement hamper his dealings so disastrously. Clause 8 leaves the termination of the agreement only in the hands of the publisher. If he considers the demand for the work has ceased then he can throw back the book that he considers worthless, to the author, who does not obtain gratis, but has the right, to purchase the plates at half the cost of production, whether they are valueless or not, and the stock at one-third of the trade lowest price, in whatever condition it may be. Clause 9 should be deleted. The agreement should be a personal agreement as far as the publisher is concerned—it is most dangerous to allow him to have the right to assign it to anyone and at any time. The author can never tell into whose hands his work may pass under such an arrangement. Moreover, under this clause any assignment by the author shall only be held against Messrs. Harper & Bros. when they have received due notice thereof in writing, whereas, Messrs. Harper & Bros. can assign when and where they like without being bound to give notice to the author.

E. NESBIT AND "THE YORKSHIRE POST."

IN February of the current year E. Nesbit, who is well known as a writer of poetry, sent a translation of one of Carducci's poems to the *Daily Chronicle*, in which journal it was published.

Shortly after its appearance in the *Daily Chronicle*, E. Nesbit's attention was called to the fact that the poem was republished in the *Yorkshire Post*.

Thereupon E. Nesbit's agent, Mr. J. B. Pinker, wrote to the editor of the *Yorkshire Post* on the 1st of March, a letter, of which the following is a copy :—

THE EDITOR, *Yorkshire Post*.

DEAR SIR,—My client, Mrs. Nesbit, has asked me to write to you in reference to your publication of her translation of Carducci's poem. Mrs. Nesbit will be glad to know what fee you propose to pay for the use of the poem, and she thinks it should not in any case have been published in an incomplete form, without the fact being explained.

Faithfully yours,
(Signed) J. B. PINKER.

On the 6th of March Mr. Pinker received a letter written on paper, with the address "*Yorkshire Post*, Leeds," and signed "J. S. R. Phillips," in the following terms :—

DEAR SIR,—I have been away from the office, and so could not reply earlier to yours respecting Mrs. Nesbit's verses. If Mrs. Nesbit has not sold her rights to the *Daily Chronicle*, and if she objects to our quoting her verses as we did, I shall of course be ready to pay the usual half-guinea fee. *In this case, however, I shall give instructions that neither in reviews, nor in any other form, is her name or her work to be mentioned in "The Yorkshire Post," or any of the papers connected with it.* It has been our custom to quote verses appearing elsewhere, in almost every case naming the source as well as the author, and this is the first time we have been asked to pay for such quotation, which is, I think, in the interest of the author as well as everybody else.

Yours faithfully,
(Signed) J. S. R. PHILLIPS.

J. B. PINKER, ESQ.

The italics are ours. We print this letter, not in order to discuss the legal position, but to draw attention to the extraordinary attitude assumed towards authors who make the very reasonable request that they should be remunerated for the use of their property, and that such property should not be annexed without acknowledgment of the source from which it is taken.

We do not know of a case, nor has any been laid before the society on a previous occasion, where a threat of this kind has been made to an author, and we feel sure that editors of all responsible papers will be the first to repudiate such a line of action.

Digitized by Google

EDITORS' RESPONSIBILITIES.

IN the May number a letter was printed in the Committee Notes which had been written by the society's solicitors after considering the claim of a member for payment for articles contributed to a periodical owned by an insolvent limited company. Having regard to the frequency of such cases, the solicitors suggested that it was worth considering whether the contributors had any remedy against any other person than the company, and in particular against the editor of the periodical.

The committee decided to take counsel's opinion, as there are many members who, falling into the trap, are unable to recover either their money or their MSS.

So much of counsel's opinion, therefore, as refers to the general rather than to the particular matter is set forth for the benefit of the members.

In the case to advise, the solicitors state, "It will be seen from the correspondence that the editor writes always in his own name, and no reference is made to the fact that the paper was the property of, and was being carried on by, a limited company. The print on the note paper contains no reference to a company or other pro-proprietor. The paper has now suspended payment to its contributors and —— has been appointed receiver on behalf of a debenture holder, and there is no chance of the contributors recovering anything from the company.

"The question arises whether the editor, with whom alone the contributors dealt, can be made personally liable.

"It is considered that there are two grounds on which the editor can be made liable.

"1. As applicable generally to all editors—where the names of the proprietors are not disclosed—on the ground of undisclosed principal.

"2. As applicable to editors employed by limited companies who own and run newspapers and magazines, it is suggested that where such editors enter into contracts for articles in their own name without disclosing the name of the company, they offend against s. 42 of the Companies Act of 1862, and are consequently liable for the price of the contributions.

"The particular words in the section that are considered to be applicable are an 'order for goods,' and we see no reason why a literary contribution should not be considered to be 'goods' as much as the paper it is to be printed on or the type it is to be printed with."

The solicitors then proceed to draw counsel's attention to various points personal to the case of the member in question.

Finally, these questions were put to counsel:

1. Whether an editor of a periodical publication who contracts for contributions without disclosing the name of his principals, becomes personally liable under the ordinary law of principal and agent.

2. Whether an editor of such a publication owned by a limited company who similarly contracts without mentioning the name of the company, is personally liable under the Companies Acts.

After giving his opinion in regard to the facts in the particular case put before him, counsel proceeds to answer the specific questions as follows:

"1. In my opinion the editor of a periodical publication who enters by letter into informal arrangements for the submission to him of contributions to the paper without disclosing the names of the proprietors of the paper is not '*primâ facie*' personally liable to pay for the contribution.

"2. In my opinion, where the proprietors are in fact a limited company, the editor is not personally liable unless he has given a distinct order for a particular contribution (as distinguished from a mere invitation to a person to submit contributions for approval) without disclosing the company's name on the order."

LAW CASES.

JUDE *v.* REID BROS.

THE case of *Jude* v. *Reid Bros.* in the Court of Appeal had reference to the rights of an author under what is sometimes called a "publishing agreement." Mr. Jude was the composer of certain musical compositions which he originally published in a series by way of leaflets, and subsequently agreed with Messrs. Reid Bros. should be published in volume form under the title of "Music and the Higher Life." The terms of the written agreement were as follows:—

"In consideration of Mr. W. H. Jude giving Mr. W. C. Newsam the sole and exclusive right of printing and publishing the series of 'Music and the Higher Life,' and issuing the same in volume form, Mr. W. C. Newsam and Mr. W. H. Jude jointly agree to the following conditions:—(1) The cost of printing and issuing the volume to be borne by Mr. W. C. Newsam; (2) Mr. W. C. Newsam to pay Mr. W. H. Jude 6*d.* on every copy sold; (3) Mr. W. C. Newsam to supply Mr. W. H. Jude with such copies as he may require from time to time at 1*s.* 6*d.* per copy, any copies supplied to Mr. W. H. Jude not to be liable to the afore-mentioned royalty of 6*d.*"

The principal question before the Court was whether, under the terms of the agreement, the

Digitized by Google

author had parted with his copyright, or whether he was entitled to be on the register at Stationers' Hall as the copyright proprietor. It was contended on behalf of Messrs. Reid Bros. that the agreement gave them the sole and exclusive right to print and publish the musical compositions in serial and in volume form, without any reservation of copyright or limitation as to time, and that it amounted to a perpetual licence or assignment of copyright. On the other hand, Mr. Jude regarded the agreement as a licence which he was entitled to revoke, and he had in fact given permission to the Sunday School Union to publish some of the musical compositions, and subsequently wrote to Messrs. Reid Bros. cancelling the agreement.

Mr. Justice Kekewich had held that the agreement was not an assignment, and considered that the third condition in the agreement imposed upon the publisher the obligation to publish, and was therefore inconsistent with an assignment of copyright. He regarded the case as governed by the decision in *Stevens* v. *Benning*.

The Court of Appeal upheld the decision, but upon different grounds. The Lord Chief Justice said that it was not necessary to refer to the authorities, as the case must be decided upon the terms of the particular agreement. He quite agreed that the clause giving the sole and exclusive right to print and publish might be found in agreements where it was intended to assign the copyright. The question was, To what did the words in this particular agreement point? In his opinion, they were intended to refer to the particular form of publication. He came to the conclusion that the agreement did not affect the serial rights, and only gave the defendants the right to publish in volume form.

HAROLD HARDY.

MAGAZINE CONTENTS.

ALBANY.

Ferdinand Brunetière. By F. Y. Eccles.
The Story of *The Times*. By T. H. S. Escott.
The Life and Works of Father Ignatius. By Desmond MacCarthy.
The Birth of Virgil. By A. W. Verrall.

BLACKWOOD'S.

Sham and Super-Sham. By Z.
Musings Without Method: A French Critic on Ben Jonson.

BOOKMAN.

Mr. E. M. Forster.
Joseph Addison. By J. H. Lobban.
Christabel. By George Saintsbury.
Ian Maclaren. By William Wallace.
The Stories of Ian Maclaren. By James Moffatt.

BOOK MONTHLY.

An Ocean Library, and Its Gleams Upon the Sailor Man as a Reader.
The Literary Friends of a Great Editor.
The Literary Fringe of the Colonial Conference. By James Milne.

CONTEMPORARY.

Politics for Craftsmen. By A. R. Orage.
Priests and People Before the Reformation. By G. G. Coulton.
The Alleged Immanence of God. By the Rev. Hastings Rashdall.
The Democracy of Letters. By R. A. Scott-James.

CORNHILL.

Magdalen to Magdalene: an Envoy. By T. Herbert Warren.
Henry Fielding. By Thomas Seccombe.

FORTNIGHTLY.

The Irish Battle of Books. By S. Lane-Poole.
Mr. Bernard Shaw as Critic. By St. John Hankin.
Concerning Garden Books. By Ethel M. M. McKenna.
Thomas Pitt and His Family. By C. E. Mallett.
Elizabethan Stage Scenery. By Charlotte Carmichael Stopes.
The Newest View of Christ. By W. S. Lilly.

MONTH.

The Higher Pantheism. By R. H. J. S.
A Miniature City of Art. By Ymal Oswin.

MONTHLY.

Great Acting in English. By Arthur Symons.
Spinoza: An Essay. By Emanuel Steinheim.
Ghosts of Piccadilly: The Palmerstons and Cambridge House. By G. S. Street.
The Essence of Hardyism. By Lindsay S. Garrett.
Art as a Factor in the Struggle for Existence. By Felix Clay.
Virgil's Dying Soliloquy.
Laurence Hope. By James Flecker.

NATIONAL.

Missing Chapters in "The Garden That I Love." By the Author of "The Garden that I Love."
Footsteps. By Eva M. Martin.

NINETEENTH CENTURY.

Church Difficulties in France: From a French Point of View. By Sophia M. Palmer.
The Wandering Jew. By Eduard König.
Reviewers and Reviewed: The New Culture. By A. G. Hyde.
Children's Competitions. By Eva M. Martin.
Japanese Education. By D. Kikuchi.

OXFORD AND CAMBRIDGE REVIEW.

Alma Mater. By R. W. Livingstone.
Introspective Literature. By A. C. Benson.
The University of Dublin. By Reginald Macan.
The Religion of the Undergraduate. By W. Temple.
On Social Freedom: An Hitherto Unpublished Essay. By John Stuart Mill.
The Altar of Mercy. By A. W. Verrall.
The Ordinary Degree at Cambridge. By W. Cunningham.
The British School at Athens. By Ernest A. Gardner.
A Bureau of Biometry. By John L. Myres.
The Public Schools and the College System. By Advocatus Diaboli.

(There are no articles dealing with Literary, Dramatic or Musical subjects, in Chambers's Journal or Macmillan's Magazine.)

Digitized by Google

WARNINGS TO THE PRODUCERS OF BOOKS.

HERE are a few standing rules to be observed in an agreement. There are four methods of dealing with literary property :—

I. Selling it Outright.

This is sometimes satisfactory, *if a proper price can be obtained.* But the transaction should be managed by a competent agent, or with the advice of the Secretary of the Society.

II. A Profit-Sharing Agreement (a bad form of agreement).

In this case the following rules should be attended to :

(1.) Not to sign any agreement in which the cost of production forms a part without the strictest investigation.

(2.) Not to give the publisher the power of putting the profits into his own pocket by charging for advertisements in his own organs, or by charging exchange advertisements. Therefore keep control of the advertisements.

(3.) Not to allow a special charge for "office expenses," unless the same allowance is made to the author.

(4.) Not to give up American, Colonial, or Continental rights.

(5.) Not to give up serial or translation rights.

(6.) Not to bind yourself for future work to any publisher. As well bind yourself for the future to any one solicitor or doctor !

III. The Royalty System.

This is perhaps, with certain limitations, the best form of agreement. It is above all things necessary to know what the proposed royalty means to both sides. It is now possible for an author to ascertain approximately the truth. From time to time very important figures connected with royalties are published in *The Author.*

IV A Commission Agreement.

The main points are :—

(1.) Be careful to obtain a fair cost of production.

(2.) Keep control of the advertisements.

(3.) Keep control of the sale price of the book.

General.

All other forms of agreement are combinations of the four above mentioned.

Such combinations are generally disastrous to the author.

Never sign any agreement without competent advice from the Secretary of the Society.

Stamp all agreements with the Inland Revenue stamp.

Avoid agreements by letter if possible.

The main points which the Society has always demanded from the outset are :—

(1.) That both sides shall know what an agreement means.

(2.) The inspection of those account books which belong to the author. We are advised that this is a right, in the nature of a common law right, which cannot be denied or withheld.

(3.) **Always avoid a transfer of copyright.**

WARNINGS TO DRAMATIC AUTHORS.

NEVER sign an agreement without submitting it to the Secretary of the Society of Authors or some competent legal authority.

2. It is well to be extremely careful in negotiating for the production of a play with anyone except an established manager.

3. There are three forms of dramatic contract for **plays in three or more acts** :—

(*a.*) **Sale outright of the performing right.** This is unsatisfactory. An author who enters into such a contract should stipulate in the contract for production of the piece by a certain date and for proper publication of his name on the play-bills.

(*b.*) **Sale of performing right or of a licence to perform on the basis of percentages** on gross receipts. Percentages vary between 5 and 15 per cent. An author should obtain a percentage on the sliding scale of *gross* receipts in preference to the American system. Should obtain a sum in advance of percentages. A fixed date on or before which the play should be performed.

(*c.*) **Sale of performing right or of a licence to perform on the basis of royalties** (*i.e.*, fixed nightly fees). This method should be always avoided except in cases where the fees are likely to be small or difficult to collect. The other safeguards set out under heading (*b.*) apply also in this case.

4. **Plays in one act** are often sold outright, but it is better to obtain a small nightly fee if possible, and a sum paid in advance of such fees in any event. It is extremely important that the amateur rights of one-act plays should be reserved.

5. Authors should remember that performing rights can be limited, and are usually limited, by town, country, and time. This is most important.

6. Authors should not assign performing rights, but should grant a licence to perform. The legal distinction is of great importance.

7. Authors should remember that performing rights in a play are distinct from literary copyright. A manager holding the performing right or licence to perform cannot print the book of the words.

8. Never forget that **United States rights** may be exceedingly valuable. They should never be included in English agreements without the author obtaining a substantial consideration.

9. Agreements for collaboration should be carefully drawn and executed before collaboration is commenced.

10. An author should remember that production of a play is highly speculative : that he runs a very great risk of delay and a breakdown in the fulfilment of his contract. He should therefore guard himself all the more carefully in the beginning.

11. An author must remember that the dramatic market is exceedingly limited, and that for a novice the first object is to obtain adequate publication.

As these warnings must necessarily be incomplete, on account of the wide range of the subject of dramatic contracts, **those authors desirous of further information are referred to the Secretary of the Society.**

WARNINGS TO MUSICAL COMPOSERS.

LITTLE can be added to the warnings given for the assistance of producers of books and dramatic authors. It must, however, be pointed out that, as a rule, the musical publisher demands from the musical composer a transfer of fuller rights and less liberal financial terms than those obtained for literary and dramatic property. The musical composer has very often the two rights to deal with—performing right and copyright. He

Digitized by Google

should be especially careful therefore when entering into an agreement, and should take into particular consideration the warnings stated above.

HOW TO USE THE SOCIETY.

1. EVERY member has a right to ask for and to receive advice upon his agreements, his choice of a publisher, or any dispute arising in the conduct of his business or the administration of his property. The Secretary of the Society is a solicitor, but if there is any special reason the Secretary will refer the case to the Solicitors of the Society. Further, the Committee, if they deem it desirable, will obtain counsel's opinion. All this without any cost to the member.

2. Remember that questions connected with copyright and publishers' agreements do not fall within the experience of ordinary solicitors. Therefore, do not scruple to use the Society.

3. Send to the Office copies of past agreements and past accounts, with a copy of the book represented. The Secretary will always be glad to have any agreements, new or old, for inspection and note. The information thus obtained may prove invaluable.

4. **Before signing any agreement whatever,** send the document to the Society for examination.

5. Remember always that in belonging to the Society you are fighting the battles of other writers, even if you are reaping no benefit to yourself, and that you are advancing the best interests of your calling in promoting the independence of the writer, the dramatist, the composer

6. The Committee have now arranged for the reception of members' agreements and their preservation in a fireproof safe. The agreements will, of course, be regarded as confidential documents to be read only by the Secretary, who will keep the key of the safe. The Society now offers:—(1) To read and advise upon agreements and to give advice concerning publishers. (2) To stamp agreements in readiness for a possible action upon them. (3) To keep agreements. (4) To enforce payments due according to agreements. **Fuller particulars of the Society's work can be obtained in the Prospectus.**

7. **No contract should be entered into with a literary agent** without the advice of the Secretary of the Society. Members are strongly advised not to accept without careful consideration the contracts with publishers submitted to them by literary agents, and are recommended to submit them for interpretation and explanation to the Secretary of the Society.

8. Many agents neglect to stamp agreements. This must be done within fourteen days of first execution. The Secretary will undertake it on behalf of members.

9. **Some agents endeavour to prevent authors from referring matters to the Secretary of the Society; so do some publishers. Members can make their own deductions and act accordingly.**

10. **The subscription to the Society is £1 1s. per annum, or £10 10s. for life membership.**

TO MUSICAL COMPOSERS.

THE **Society undertakes to stamp copies of music** on behalf of its members for the fee of 6*d.* per 100 or part of 100. The members' stamps are kept in the Society's safe. The musical publishers communicate direct with the Secretary, and the voucher is then forwarded to the members, who are thus saved much unnecessary trouble

THE READING BRANCH.

MEMBERS will greatly assist the Society in this branch of its work by informing young writers of its existence. Their MSS. can be read and treated as a composition is treated by a coach. The term MSS. includes **not only works of fiction, but poetry and dramatic works,** and when it is possible, under special arrangement, technical and scientific works. The Readers are writers of competence and experience. The fee is one guinea.

NOTICES.

THE Editor of *The Author* begs to remind members of the Society that, although the paper is sent to them free of charge, the cost of producing it would be a very heavy charge on the resources of the Society if a great many members did not forward to the Secretary the modest 5*s.* 6*d.* subscription for the year.

Communications for "The Author" should be addressed to the Offices of the Society, 39, Old Queen Street, Storey's Gate, S.W., and should reach the Editor **not later than the 21st of each month.**

All persons engaged in literary work of any kind, whether members of the Society or not, are invited to communicate to the Editor any points connected with their work which it would be advisable in the general interest to publish.

Communications and letters are invited by the Editor on all subjects connected with literature, but on no other subjects whatever. Every effort will be made to return articles which cannot be accepted.

The Secretary of the Society begs to give notice that all remittances are acknowledged by return of post, and he requests members who do not receive an answer to important communications within two days to write to him without delay. All remittances should be crossed *Union Bank of London, Chancery Lane,* or be sent by registered letter only.

LEGAL AND GENERAL LIFE ASSURANCE SOCIETY.

PENSIONS to commence at any selected age, either with or without Life Assurance, can be obtained from this Society.

Full particulars can be obtained from the City Branch Manager, Legal and General Life Assurance Society, 158, Leadenhall Street, London, E.C.

Digitized by Google

GENERAL NOTES.

THE editor desires to remind members of the Society that *The Author* is not issued in August or September, but will be sent round to them as usual at the beginning of October. It is necessary to draw the attention of members to this fact as many are disappointed at not receiving the monthly issue and are, in consequence, put to the trouble of writing about the matter.

IN a paragraph that appeared in one of the recent issues of the *Academy*, relative to the proposed extension of the term of copyright in France, the writer stated "The copyright law in France is very similar to that which prevails in England. At the end of forty years literary property falls into the public domain and thenceforward all profit in an author's books accrues solely to the publishers."

We have nothing to say against the extension of the copyright term, as proposed in France. All modern legislation has tended towards an extension of the term, but we are astonished to notice in a paper of the standing of the *Academy*, the statement "that the copyright law in France is very similar to that which prevails in England."

The duration of copyright in England is for the author's life and seven years after his death, or for a period of forty-two years from the date of first publication. The copyright term in France is for the author's life and fifty years after his death—a very different thing. In any case the duration of copyright in France must be longer than in England—and in many cases may be a considerable number of years longer.

France has always been in the forefront in the measure of protection granted to the holders of artistic property of all kinds.

The closing remark of the writer is, however, very true.

WE see that a United States publisher has asserted, in the papers, that the English book does not sell on the United States market, on account of its literary tone.

First, we do not believe this, for, on looking through the weekly and monthly records, we find an even number of American and English books amongst those which are being read and reviewed across the other side of the Atlantic, but if the statement of the American publisher were correct, we do not think it fair to put the cause down to the fact that the nature of the English novel is repulsive to the American reader. Novels of all sorts and descriptions are published in England, and if the fault lies anywhere it would lie, not in the lack of merit in the English work, but in the American copyright law which prevents so many of the English books from acquiring their full protection.

We are glad to see that the *New York Herald* has been taking up this serious question.

The Author was on its way to the press when the Birthday Honours were published. It is impossible, therefore, to do more than congratulate Sir W. S. Gilbert on his knighthood, and Sir Edwin Ray Lankester on his K.C.B. To members of the society, it is needless to say more concerning the great claims of both these members of our council.

MEETING OF THE COUNCIL.

THE meeting of the council, announced in the June issue of *The Author*, was held on Tuesday, June 18th, at 4.30, in the small room of the Royal Medical and Chirurgical Society, 20, Hanover Square, W. The following were present: Mr. A. W. à Beckett, Sir Henry Bergne, Mr. Robert Bateman, Sir Martin Conway, Mr. Egerton Castle, Mr. Edward Clodd, Mr. W. Morris Colles, Mr. Austin Dobson, Mr. Douglas Freshfield, Mr. A. Hope Hawkins, Mr. E. W. Hornung, Mr. Owen Seaman, Mr. Bernard Shaw, Dr. S. S. Sprigge, Mr. J. J. Stevenson, Mr. F. Storr, Mrs. Humphry Ward, and Mr. Percy White.

Mr. A. Hope Hawkins opened the proceedings by reading a telegram from the president of the society, Mr. George Meredith, regretting his inability to be present, and expressing the hope that good resolutions would prevail. On the motion of Mr. Hawkins, seconded by Mr. Egerton Castle, Sir Martin Conway was appointed chairman of the meeting. The secretary then at the request of the chairman read letters from the Rev. T. G. Bonney and the Rev. C. H. Middleton Wake, and a joint letter from Sir Alfred Lyall and Mr. Sidney Lee, relative to the questions before the meeting.

Mr. Francis Storr moved the following resolution:—

"That a special committee be appointed consisting of three representatives of the council, three representatives of the managing committee, and three other members of the Authors' Society to be subsequently co-opted by the six above-named, for the purpose of considering the constitution of the Authors' Society and reporting thereon to the council."

In a few words, Mr. Storr indicated his reasons for bringing forward the motion, and then, referring to Mrs. Humphry Ward's amendment

Digitized by Google

which followed, stated that he had no objection to increasing the size of the special committee, except that he thought the business could be done more effectively by a small than by a large committee.

Before taking his seat, Mr. Storr asked permission of the chairman to add a rider to his motion in the following terms :—

"That members nominated by the council shall not be members of the managing committee, and that the three co-opted members shall not be members of the council."

Mr. Freshfield second the motion.

Mr. à Beckett suggested that Mr. Storr's motion, with the rider, should be put to the meeting in two parts, and not as one motion. To this Mr. Storr assented. The chairman then asked Mrs. Humphry Ward to move her amendment, which stood on the agenda in the following terms :—

"That the special committee consist of not less than twelve members, and that of these not less than three shall be women."

Mrs. Humphry Ward's amendment was seconded by Mr. à Beckett.

After some discussion as to the form of the motion and amendment, it was suggested that they should be amalgamated. Mrs. Humphry Ward and Mr. Storr assented to this course, and the resolution, as amended, was proposed by Mr. Storr, seconded by Mr. Freshfield, and carried unanimously in the form following :—

"That a special committee be appointed, consisting of three representatives of the council, three representatives of the committee of management, and six other members of the Authors' Society to be subsequently co-opted by the six above named, for the purpose of considering the constitution of the society and reporting thereon to the council; provided that on the committee thus constituted three shall be women."

Mr. Storr's rider, seconded by Mr. Hawkins, was then put by the chairman. It ran as follows :—

"That the three members nominated by the council shall not be members of the managing committee, and that the six co-opted members shall not be members of the council."

This motion was carried by 14 votes to 1.

Mr. Hawkins, as chairman of the committee of management, stated that the committee had chosen their three representatives at their last meeting, the nomination to take effect in the event of Mr. Storr's motion being carried. The three members chosen by the committee of management were Sir Henry Bergne, Mr. Douglas Freshfield, and Mr. G. Bernard Shaw.

The council proceeded to elect their three representatives. As the result of the ballot taken upon the names submitted to the meeting, Mrs. Humphry Ward, Sir W. Martin Conway, and Dr. S. Squire Sprigge were elected. The members of the committee thus chosen decided to hold their first meeting on Monday July 1st, at the offices of the society.

Mr. Hawkins drew the attention of the council to the regretted death of Mr. J. M. Lely who had been a member of the council and the committee for many years, and proposed the following resolution :—

"That this meeting of the council of the Society of Authors desires to express its high sense of the services rendered to the society by Mr. J. M. Lely for many years, and its deep sympathy with Mrs. J. M. Lely in her bereavement."

The motion was seconded by Mr. Robert Bateman and carried unanimously. After giving directions for the reporting of the proceedings in *The Author* and passing a vote of thanks to the chairman, the council adjourned.

MR. J. M. LELY.

It is with deep regret that we have to chronicle the death of Mr. J. M. Lely, another of the earliest members of the society. He joined in 1884, and from that date has been a constant and untiring worker for the benefit of his fellow members.

He has been since 1888 a member of the committee of management and one of its most regular attendants. Though the work brings little honour, and although it occupies much time and is often of a very difficult nature, Mr. Lely was always willing to devote his time and talents to the duty he had undertaken. His knowledge of law was of distinct value to those who worked with him on the committee. Again, as a member of the copyright sub-committee he placed his legal knowledge at the service of the society.

In the days when the society endeavoured to engineer Lord Monkswell's Copyright Bill through Parliament, he wrote a useful little book entitled "Copyright Law Reform," which was published from the society's office. Although out of date at the present time, it contains much useful information as a record of copyright legislation. The society must certainly be indebted to Mr. Lely for this.

At a later date when the work of the chairman of the managing committee became very heavy, and it was thought advisable to appoint a treasurer to take over some of his cares, Mr. Lely undertook this added labour. Finally, he was one of the

Digitized by Google

pension fund trustees when that fund was first started.

It must again be repeated that all these posts bring no honour but much work to their holders, and the members, we feel sure, cannot but be deeply grateful to find one of their number, who, living in London and consequently close at hand, was willing to spend so many of his valuable talents in their arduous service.

As a lawyer he was well known as a writer of books, among which we should mention "Lely and Peck's Precedents of Leases," and "Lely and Agg's Agricultural Holding Acts." His meticulous care and untiring application made his legal writing most valuable and trustworthy, and he was in consequence appointed Editor to revise many of those editions of standard law books, which have to be brought up to date constantly. "Best on Evidence," "Chitty's Statutes," "Chitty on Contracts," "Woodfall, Landlord and Tenant," have all been under his hand.

At the meeting of the council of the society, on June 18th, a vote of sympathy and regret—as stated above—proposed by Mr. A. Hope Hawkins, was unanimously carried.

UNITED STATES NOTES.

I ENDED my last notes with a reference to the great loss which American literature had suffered by the recent death of Thomas Bailey Aldrich. I may begin these with the announcement that Messrs. Houghton, Mifflin & Co. are pushing on with their "Ponkapog" edition of his complete works, which extend to nine volumes. The undertaking will, doubtless, be a fitting memorial of the dead poet. Mr. Ferris Greenslet is, it is said, to write the official biography.

Probably the most important work which appeared in America during the spring season was the "Life and Letters of Edwin Lawrence Godkin," which Mr. Rollo Ogden put together from the great editor's papers. An American diplomatist wrote of the "vast services" which Godkin had rendered to "the national cause" by his letters to the *Daily News* during the Civil War; and if any have forgotten what the editor of the *Nation* and the *Evening Post* did for civil service reform, sound finance, and intellectual journalism they cannot have a better reminder than these ably compiled volumes.

Almost as notable in its way is a more recently published book, General Alexander's "Military Memoirs of a Confederate." Unlike so many writers upon the great struggle, the author has no axe of his own to grind, and the total independence of his views is one of the things which make his work so valuable. He is not a Virginian himself, and so far from looking up to Lee and Jackson as infallible, he criticises unfavourably both the strategy and tactics of the former at Antietam and Gettysburg, whilst he charges the Stonewaller with shirking action on certain important occasions in order to hold Sunday prayer meeting! The critical point in the war he holds to have been the three days after the Wilderness Campaign, when Grant outmanœuvred Lee and got to Petersburg.

The Confederate artillery officer illustrates his narrative with anecdotes. One of these tells how the outnumbered Southerners called out at Gettysburg: "Have we got all creation to whip?" and another chronicles the traditional story that a Federal general was heard to give the command: "Attention, universe! Nations into line! By kingdom—right wheel!"

The publishers are undoubtedly entitled to claim that the book is "the first philosophical review of the history of the war ever attempted," and probably also that it is "the only one likely to be written by a participant." As to the author's contention that the cause of the struggle was political rather than social, that will always remain a matter of opinion; and as he admits that the result of a secessionist victory would have been utter disintegration, readers of Federal sympathies will be the more ready to agree to his second thesis, that the strife was justified by the qualities and virtues which it brought out.

Booker T. Washington has told with some ability the story of Frederick Douglass, the negro leader, in a volume of the "American Crisis Biographies." This is the first important attempt to treat the abolition movement from the coloured view-point.

Dr. George Haven Putnam has completed his valuable treatise on "The Censorship of the Church of Rome." The work is equally remarkable for its learning and its impartiality, and may be pronounced an honour to American literature. Some amusing references to the vagaries of the Index serve to lighten the graver contents.

The poems of Maria Lowell have been reprinted in a limited edition.

On May 10th, the new Carnegie buildings at Schenley Park, Pittsburg, were opened. They include technical schools and a large library, and are said to have cost thirteen million dollars.

If a story told by the *Dial* is authentic, public libraries in Pennsylvania are not always as much appreciated as they should be. Only one native used the Citizens' Library at North Charleroi last year. It seems that there are "too many other amusements" in the township.

Digitized by Google

A new monthly, with the title *Government*, has recently been started at Boston. Among the varied contents of the first number were a defence of Christian science and a discussion of the railroad problem.

Dr. Frederic Howe's study of British municipal life, "The British City, the Beginning of Democracy," is likely to be studied in more than one continent. It is the result of investigations undertaken under the auspices of the Department of Commerce and Labour in Washington.

The Agassiz centenary was celebrated in the Sanders Theatre, Cambridge, by speeches from President Eliot, Col. Higginson, and others, on May 28, and during the preceding week the great Museum at Harvard welcomed school children within its doors.

Certain features of the Jamestown Exposition (why must we always use the French form ?) have caused some considerable dissatisfaction. "From New York to Washington," says a writer in the *Nation*, "the fields are disfigured by Exposition signs bearing the pictures of a soldier and a sailor —but no reference to anything else." And the *Army and Navy Journal* complains of "the manifest intent of using not only our navy, but all visiting ships, as an advertising scheme to exploit a gang of greedy money-makers."

Along the "Labrador Coast," by Dr. Charles Wendell Townsend, is a new book which should attract many English-speaking readers. The author is well known for his ornithological studies.

"The Long Labrador Trail," by Dillon Wallace, takes the reader inland.

Among summer books Charles G. D. Roberts's "Haunters of the Silences" should have a pre-eminent place—*pace* President Roosevelt. Clarence Hawkes's "Tenants of the Trees" and Dr. Henry Christopher McCook's "Nature's Craftsmen" will repay perusal; and there are many other natural history books this season, especially those dealing with birds, of which the same may be said.

In fiction there are new books by Mrs. Wharton ("Madame de Treymes"), Kate Douglas Wiggin ("New Chronicles of Rebecca"), Jack London ("Before Adam"), and the author of "The House of a Thousand Candles."

Mr. Louis J. Vance has enhanced his reputation with his new romance, "The Brass Bowl"; and the author of "The Colonel of the Red Huzzars" has maintained his with his second novel, "Beatrix of Clare."

Eliza Calvest Hall, in her "Aunt Jane of Kentucky," has done something in the manner of Mrs. Wilkins Freeman.

Robert W. Chambers has produced another of his entrancing stories, his latest output bearing the somewhat mysterious title of "The Tree of Heaven."

Stewart Edward White has collaborated with Samuel Hopkins Adams in a thrilling story of adventure appropriately entitled "The Mystery."

In William R. Lighton's "The Shadow of a Great Rock," the sensational is to some extent subordinated to the passionate.

"The Lady of the Decoration," issued under the pseudonym of Frances Little, is said to be merely the adaptation of the author's correspondence.

Miss Mary Johnston has temporarily deserted fiction for drama, her latest creation being a study of the French Revolution, under the title "The Goddess of Reason."

"Brown of Harvard," the joint authors of which are Rida Johnson Young and Gilbert P. Coleman, is a lively story founded upon a popular play.

Unless we include Dr. William Drummond, the Canadian poet, and Ian Maclaren (the Rev. John Watson), who happened to die in the States, no name of great eminence will be contained in our present obituary list. William H. Bartholomew, who died on April 9, was author of the first system of drawing used in American schools. James Gillet, who died in the same month, is said to have been the prototype of "Truthful James." William Gibson Colesworthy was a well-known Boston bookseller, who penned verse of some merit. During May, General John Watts de Peyster, the author of some historical works, and Charles Haynes Haswell, whose "Mechanics' and Engineers' Book" had a world-wide reputation, died in New York; and Theodore Tilton, accuser of Henry Ward Beecher, and a fluent verse-writer, in Paris. Dr. Frank Lowbet James, who died at Louis, Mo., on May 20, was the author of an important manual on the microscope.

SCANDINAVIAN NOTES.

THE Danish Church historian, Bishop Frederick Nielsen, died on March 24th, sixty-one years of age, his chief work "History of the Papacy in the Nineteenth Century," being recently published in translation by John Murray. For many years he was Professor of Church History at the University in Copenhagen.

The two eminent Danish actors, and for many years the chief support of the Theatre Royal, Copenhagen, the brothers Emil and Olaf Poulsen, celebrated their forty years stage jubilee on the 16th of April. Only the latter, famous for his rendering of comic parts, still acts, Mr. Emil Poulsen having retired a few years ago. Many of Ibsen's characters, such as Bishop Nicholas,

Digitized by Google

Helmer, Hjalmar Ekdal, and Consul Berwick were first played by him.

Great festivities took place at Upsala University on the 25th of May on the bi-centenary of the birth of Linnœus. A number of the foreign representatives present received honorary degrees, also several prominent Swedish authors and artists, viz., Prince Eugen of Sweden and Selma Lagerlof.

The leading Norwegian actress, Fru Dybwad, contemplates an American tour in the autumn, playing some of her Ibsen parts. She may pay a visit to London on her way to New York.

Two literary agencies in Scandinavia, the Bureau Scandinave de Littérature et'd'Art and the recently established Bureau Hamlet, both in Copenhagen, have just been amalgamated into one concern.

"Raffles" has proved a great success in its Danish version at the Casino Theatre, Copenhagen.

One of the professors of the Swedish Academy, C. R. Nyblom, retired professor of Literature and Art History at Upsala University, died on May 30th, aged 75 years.

W. R. Prior.

HOW TO STARVE BY LITERATURE.

A Reply to an Article published in "The Reader," lately, How to "Live" by Literature.

It is somewhat incongruous that a certain interesting account in a popular weekly of a successful literary career should be followed by the saddening life experiences of that genius and scholar George Gissing.

The words quoted, "We knew what poverty meant, and in the dread feeling of helplessness of the world's base indifference, Poverty! Poverty!" are a curious commentary on the experiences of the lucky scribe who evidently made literature pay. It is also a melancholy commentary on his rosy, optimistic views, that Grant Allen, great scientist and cultured writer of experience, should have confessed in his article on his first book that at one time during his career no one would accept his work, and that he was compelled to turn to commonplace copying in order to live—all this only proving that his remark about the crossing sweeper was justified by his own experiences.

For my own part—and I have followed this uncertain calling on and off during a lifetime—I consider its exercise utterly disheartening and disappointing, particularly when pursued in the haphazard fashion of sending round MSS. to editors on the chance of acceptance.

It seems to me—and I speak from experience—that this free lance method, in spite of all that the writer referred to urges in its favour, only courts failure in nearly all cases.

To be able to indulge in the *cacoëthes scribendi*, "Housed in a dream, at a distance from his kind," in a comfortable armchair, surrounded with books as one's mute but wise companions, with the knowledge that one is not bound by the rigid rules of office or official work—all this is a delightful aspiration, but it is hardly a profitable occupation, particularly when the fruits of one's toil are dependent on a *remote chance* of being utilised. And because the work is so attractive and fascinating, fluent pens and facile imaginations invade editorial offices with shoals of MSS. so in excess of any editorial demand, that no editor, with his various and varied duties, can find time to deal with them. It is hardly possible to glance cursorily at them. In order to do so, important work would have to be neglected, so that even meritorious MSS. are doomed to rejection from the very beginning.

I recollect that on one occasion, being on friendly terms with an editor, I was ushered into his sanctum. His face had an expression of boredom! He had been struggling with piles of MSS., a few of which were scattered on his desk. "Can you really get through all these MSS?" I asked innocently in wonder. He smiled a saddened smile. I knew what that smile portended. I said no more.

The facts quoted by the writer of "How to Live by Literature," however, prove *my point*. He tells us that *as a reader*, he examined 150 MSS. weekly; thirty of these were weeded out, and then out of these only six to eight were of any value, so that eight out of 150, or 6 per cent. of the MSS., were considered available, and 94 per cent of the MSS. were rejected. It also may be noticed that he informs us that he *examined* the MSS., which does not necessarily imply that he *read* them. Now, I ask what possible chance has a manuscript of acceptance after these reliable figures? I must therefore conclude that on the average either 94 per cent. of MSS. sent in to editors must have proved unsuitable—which I doubt—or else it was found impossible to gauge the merits or demerits of them!

To my mind, then, it is not judicious advice to bombard editors with MSS., as there are too many chances against their being accepted. If the beginner has devoted time and effort to perfect an article, story or poem, then let him submit it *personally* to an editor, who may *perhaps* read it. Anyhow, the plan will increase his chance of acceptance. Many editors have special days for interviewing writers, and if I may suggest it, I think an appointed day once a week or fortnight might assist the aspirant materially, and prove

Digitized by Google

beneficial to the editor, who naturally is on the look-out for new and good copy.

Presuming, however, that a MS. *is* carefully read and considered, its acceptance, in nearly all cases, does not depend on its actual merit, but on its especial attractiveness to its reader. If its style and methods do not appeal to him, then in spite of its merits it is rejected—the MS. affecting him like a new sympathetic, or antipathetic, acquaintance. Here, then, is another chance *against* the free lance writer.

I once knew an individual who actually won a large prize in a lottery; now as the majority of us usually draw blanks, the writer of the article referred to, is one of the fortunate ones who has drawn a prize.

It is not in human nature to confess a failure, but it would be very interesting for those who aim to live out of literature, to have *their* experiences related, which would certainly prove that thousands who have pursued the free lance tactics have miserably failed.

The late Sir Walter Besant, who was sometimes as optimistic as he was successful in his career, in his interesting work "The Pen and the Book" thus speaks about the literary life.

"It is, as we all know, a dreadful page—a terrible page. There is life-long penury in it; starvation; suicide; a debtor's prison; hard and grinding work for miserable pay; a cruel task-master; work done to order paid for by the yard."

I know a writer of short stories, whose books the world calls charming, interesting, who lately was forced to open a shop in order to live. The writer of the article mentioned informs us how he sold a book of stories for £30. A lady of my acquaintance, whose work has appeared in the *Pall Mall Magazine* and in some of the London magazines of repute, cannot find a publisher for her stories without *paying* for their publication. Another friend, who once edited a most influential magazine, and whose compositions possess a rare delicacy and charm, has been compelled to seek other channels for her cleverness.

There is an old saying that it is better to be a good grocer than a bad poet. I must reverse this. To my mind, it is better to be a *bad* grocer than a *good* poet. The grocer sells what everyone wants. A successful grocer with his hundreds of shops may become a companion of kings! The wares of the poet, however, are the worst possible stock in existence. This, however, is an old story. It is strange, too, that good poetry, which has always been considered the highest product of the mind, should have little or no commercial value. It is a fact, however, the reasons of which need not be discussed here; still anyone who has attempted verse would be *astounded* to hear that the writer of the article actually made £200 a year by writing humorous verse, and a sum of £100 out of poetry.

At this moment I have over 100 short poems, serious and humorous, which have *all been published* in many periodicals, and I can positively assert that a ten pound note would cover my monetary compensation for them! And I once *offended* two editors by requesting a *quantum meruit* for *verses* which had been published in their journals!

Let me remark that I have written and published serious and light verse, articles, essays, criticisms, reviews, paragraphs, leaders, short stories, novels, playlets, conversations, in scores of journals and magazines; I have had on occasions commissions from editors to write articles. I have contributed *regularly* at one time to three London periodicals. I have disposed of all this miscellaneous matter at all sorts of prices. I have had £50 for a 50,000 word story and £10 for a similar one. I have had £5 and 5*s*. for articles—and I still have no hesitation in saying that it is a mean, paltry, starving profession.

The novitiate must look at facts in connection with his aspirations. The literary market to-day is overcrowded with those who, without the energetic perseverance to follow the clerical, medical or legal professions, turn to literature as a means of livelihood; thousands of cultured independent persons volunteer contributions without payment. A large class of women accept starvation prices for their pretty contributions—and even amongst cultured men who have had experience, there is a fierce, constant competition.

At the same time—and this is why it appeals to so many—it is a delightful occupation, a mental exercise which brings "an exceeding great joy" to life. It places one in contact with books, with the great minds of the past and with what is best and truest in modern thought. It is a pleasure, beyond any compensation, for one's leisure; but to attempt to make a decent income out of it is an illusion and a delusion—in fact, it is only *next door to starvation*.

THE OTHER ONE.

WHY SHOULD COPYRIGHT BE LIMITED?

ALFRED DE MUSSET died fifty years ago; and as by the French law of 1866 the period during which copyright holds good is fixed at fifty years, the occasion is being marked by a fresh protest against any such limit being fixed.

Digitized by Google

Previous legislation in France has extended the time-limit from ten years in 1793, to twenty in 1810, and thirty years in 1854. It may, therefore, be asked whether the author is not unreasonable in expressing dissatisfaction with the result of repeated concessions in his favour; but, after all, these concessions simply prove that in this matter the law is not unalterable; and that while the author, and his heirs, are properly appreciative of the public recognition of their property rights, they will not be satisfied until literary property can be bequeathed as continuously, from owner to owner, as the millions of a Rothschild or the scanty savings of a bootblack.

Such at least is the expressed opinion of M. Emile Bergerat in a recent issue of *Le Journal*. The principle of inheritance holds good in every department of human activity, except that of art and letters, and this fact alone is of considerable weight when estimating the right of the man of letters or the artist to a similar power of bequeathing to those who come after him the fruit of his many long hours of ill-rewarded toil. For it is curious and sometimes pathetic to note that few of the world's masterpieces have been valued at anything like their true worth during the lifetime of their creators, "this *vin de luxe*" says M. Bergerat, "requires just these fifty years of rest in the cellar. It is death that both seals it and uncorks it at the end of half-a-century, after a process of fermentation into fame, of which obscurity alone possesses the secret." During Millet's lifetime his world-famous "Angelus" was valued at—three sacks of potatoes. But to-day, as it rests carefully guarded in Chicago, it is worth £80,000, after enriching various dealers through whose hands it has necessarily passed. But how have the artist's children benefited? So, too, with many literary masterpieces. Paradise Lost brought only a paltry sum to the man whose mind conceived its tremendous imagery, and whose ear attuned the majestically varied rhythm of its undying verse. And it is surely pitiable to think of publishers eagerly waiting for the expiration of copyright to pour upon the market—for the benefit, of course, of a waiting world—cheap editions of works which hitherto have helped in some degree to support the lawful heirs and representatives of their authors.

On the other hand, it may be urged with some force that literary men—those *filles de joie* of the world of books, as R.L.S. calls them in one of his delightful and clearsighted essays—find such pleasure in their brain-work, while other men toil with their hands to make a living, that it is unreasonable for them to expect much material reward. At any rate, this is what happens in most cases, and perhaps Stevenson was not far wrong in writing as he did to the "literary aspirant" who sought his counsel. To struggle towards perfection in literature is a long and often painful business, but the effort brings its own reward such as no amount of money can bestow. And yet—what about those dear ones in the home who by their sympathy and self-sacrifice have made the sustained effort possible? Are they to be left unshielded by that minimum of solid possessions against the buffeting of the world when at last the writer is forced to lay down his busy pen for ever?

A. H. DIPLOCK.

ENGLISH AUTHORS AND JOURNALISTS IN BOSNIA AND HERZEGOVINA.

THE very name of these outlying provinces of the Austrian Empire suggests rugged scenery and rugged accommodation. Provinces is hardly the word to apply to them; they are literally colonies, gained by treaty and conquest; and it was with quickened curiosity that we, a company of the British International Association of Journalists, received an invitation from the Austrian Ministry of Railways and the Austrian Lloyds to make a tour in these swiftly developing colonies. The curiosity turned to astonishment as we journeyed on.

As an introduction we were invited to visit Insbruck, Salzburgh and Vienna, where official and popular welcome and official speeches awaited us; then came the journey *via* the delightful Semmering and Graz, to Dalmatia. By the way, the historical fiction writer has a wonderful bit of true historic colour in the old armoury of Graz, where some 12,000 men at arms could be equipped to-day, four stories of helms and breastplates, and every other necessary. I was intensely excited at the sight of this mass of arms and armour, all in order for a phantom army of bygone days. And what a reception we had from the people of Graz! But lovely Abbazia awaited us amid palm trees, garlanded with roses.

Abbazia is as full of beauty as Monte Carlo, but it is a "Paradis sans diable," for there are no gaming tables. Here, as elsewhere, not only were banquets and speeches proffered us, but also a delightful run across to lovely little Lovrano; and a Dalmatian water fête, in the glow of a full moon, whilst an excellent band gave delightful music.

Then came the journey down the Dalmatian coast, at first on the stately *Koerber*, and then from Pola on the smaller *Metcovitch*, which, if

Digitized by Google

somewhat crowded, was more interesting, as we had the local folk on board.

The interest in this Dalmatian coast is a succession of crescendos, until eye and mind are filled and stirred with a beauty that is almost overpowering in its strength.

Pola, Zara, Spalato, are all teeming with historic monuments. Up to this point our party, consisting of twenty-nine journalists and thirteen ladies, several of whom were also journalistic writers, had not been moved to their especial "Fach," as the Germans say; but now the varied interests of the party began to assert their sway. At Spalato Monsignor Bulic, the Commentarore Boni of the district, after he had explained the duomo to the whole party, told me of his discovery of the little chapel of the ninth century in the wall over the Porta Aurea. He led me up some steps and tapped on a little door. A sweet faced nun looked out, and seeing Monsignor, opened it, and we found ourselves inside a little walled chapel. The strange, triangular, somewhat rude arch dividing the chapel is intact, and at the entreaty of my wife, the nun was asked by Monsignor to stand for a second, whilst I obtained a picture of this interesting discovery.

Then came the sail at early dawn into the Bocche de Cattaro, that has the beauties of the Italian lakes, added to the charm of the Bosphorus. At Ragusa and Gravoso we had a most hearty reception, and our stay ended with a triumphal water procession on an illuminated barge, with local music to add tone to the vivid colour.

Then came our departure under the care of Director Pojman into Herzegovina, and the excitement of our engineering expert was keenly awakened.

We saw beneath us as we mounted up on to the vast, arid gorges, peeps into the fertile valley, and yet more fertile lakes; for one great lake, fourteen miles long and eighty feet deep, disappears, and the fish in it retire for the summer, whilst the peasants reap the crop they have sown literally on the waters, and come back in the winter.

There were thundering torrents and glorious waterfalls; opposite the greatest of these the train stopped for us to photograph.

At Ilidze, amidst the gleam of coloured lanterns and a crowd of eastern and European people, as foreign spokesman, I had to reply to an enthusiastic welcome from the municipalities of Sarajevo and the press of the district; and then here in the heart of Bosnia we found ourselves housed in a palatial hotel, in lovely grounds. The president of our association, Major Gratwicke, was prevented by illness from being with us, and Mr. S. Campion, J.P., F.J.I., was our acting president. With him I was granted an interview with His Excellency the Baron Albori, the military governor of the provinces, and with Herr Constantine Horman, who fought through the campaign of 1878, and is now, under Baron Benko, the civil administrator. With the maps before us, we chatted on the past, the present, and the future; and after five days spent in the provinces, I became more and more surprised at the developments under this Austrian rule.

Compared with Constantinople and Armenia, I find here cleanliness and good streets, good lighting, excellent schools, the technical far in advance of our provincial schools; and the Moslem schools, clean and instructive.

We then journeyed to Jaice and the very Turkish town of Jezero; then down the idyllic lake in small boats, to the succession of torrents that turn a number of the quaintest little wooden mills. Rock-cut catacombs, and church and castles of the last King of Bosnia, gave thought to historian and novelist. At night a torch-light procession, in silence, led us opposite a mighty, thundering fall, that was slowly illuminated in a truly wondrous way; and all these beauties can be enjoyed in comfort, for the hotels are run by Government, and a greater master of organisation than Director Pojman I never met. But all through this tour the Austrian Government has given us of her most courteous and helpful officials in Tyrol, Vienna and Dalmatia; and when we left this expanding province, and arrived in Trieste, we were received by the Burgermeister and the Chamber of Commerce. His Excellency Prince Hohenlohe, the Governor of the Province, presided at the lunch in the mountain resort Opcina, that looks down on Trieste. The prince seemed to be a favourite with all sections, though here party feeling runs high. By the way, why have we not a consul general at such an important port instead of consul only? After Trieste came more surprises in Carinthia, at Feistritz, Veldes, and a climax in Villach and the delightful adjacent Warmbad, where natural swimming baths, 80 degrees, are to be had, dress and towels included, for 20 heller (1¾d.); but we had to leave even the warm-hearted friends of Villach. I am writing this in Venice, resting (?), after a tour of the strangest beauty and the warmest welcomes; but thanks to the luxurious restful carriages provided by the Ministry of Railways, accomplished without illness to one of the party.

JAMES BAKER, F.R.G.S.

Digitized by Google

AUTHOR'S GUIDE BOOKS.*

THE scope of these two books is distinct. The first deals with the more difficult question of "How to write," the second with "What to do with the work when written."

In books of this kind it is not the province of the reviewer to deal with the literary style—except perhaps to show that a writer who is full of literary faults could hardly be a responsible teacher—but rather to deal with the substance of the information contained.

Mr. Barry Pain's "Contents" are as follows:

I. How one thinks of a story. II. Style and banality. III. Subject and material. IV. The concealment of art. V. Dialogue. VI. The selection of detail. VII. Miscellaneous. VIII. Principles.

Here it will be seen the substance is excellent, and the author's amplification is as sound.

"Work always from character to plot, and never from plot to character." "If you can find the stories but cannot write them, that does not matter so much; you can learn how to write them," are two of the pithy sayings from his first chapter, and the whole book is filled with short terse statements that are easily fixed in the mind. "Style must be the reflection of the personality of the writer. The secondhand clothes of the great man will not fit you"; and in the same chapter on style "Write as your heart pleases, correcting as your mind pleases, and you will not go far wrong."

Having impressed on the novice first, that he must have the faculty inborn of thinking stories, and secondly that his style must be his own, the author deals with subject and material and this chapter may no doubt be open to criticism but is still full of valuable information clearly put forward. We do not agree entirely with the author's definition of the historical novel which reminds him "of the definition of the lady-cook, that is a woman who has ceased to be a lady without beginning to be a cook," but he is on safer ground when he states "Begin with some phase of life with which you are quite familiar."

Perhaps the two most important chapters are "the concealment of art" and "dialogue." The author as a publisher's reader, an editor, and a reviewer, can deal with these questions from a vast experience, but can he make clear to others the result of that experience, in other words is he a good teacher?

The answer to this must be in the affirmative. With a fascinating style, and with excellently chosen examples he explains to the beginner his views, and his views are sound. "Give them your information indirectly whenever it is possible" is one of his axioms. Another on "dialogue" is "the art of writing dialogues is to a great extent the art of compromise." In an isolated position it may not be quite clear how the latter is applicable, but it comes at the end of a long paragraph explaining how totally the dialogue in real life, however brilliant and witty, differs from what is written or ought to be written.

The principles laid down are then summed up in the two concluding chapters.

One or two more quotations may be of value and interest to the general reader as well as the beginner.

"Do not try to justify yourself by the mistakes of your betters. Their blunders without their excellence would never have made them your betters."

"'Said' is not a bad word. The trick of writing such things as 'certainly,' he laughed, or 'Charles,' she sighed, is likely to become tiresome.'

"Never use italics to get your emphasis. It is a poor thing to ask the printer for a mechanical device to hide your clumsiness."

"After your book is published hold your tongue."

It is hoped that this slight review may draw the attention of beginners to one of the best books on this subject. The author has realised that there is really little to be said, when the talent of story-writing is not inborn, but what there is, is admirably set forth.

With the second book it is somewhat more difficult to deal. To those who do not know it is useful to be told; "Write on one side of the paper." "Do not use two sizes of paper in the same manuscript;" but there creeps into the mind of the reviewer a suspicion as he writes that the author has a leaning towards the publisher rather than the producer.

He deals with the literary agent from an eminently practical standpoint. "An agent is a practical necessity to an author who cannot afford the time to study the contents of the magazines in order to know which is most likely to want the kind of thing he writes."

He might certainly have studied the columns of *The Author* with some advantage in order to have added further useful hints. Again he says "If an author can afford the time and has an average business intelligence, he can make the rounds of the publishers' offices as easily as an agent, and so save his money."

On a more careful perusal it would seem that none of the chapters deals really exhaustively with its subject though some contain useful hints.

* "First Lessons in Story Writing," by Barry Pain. Published by the Literary Correspondence College, London. "A Practical Guide for Authors," by William Stone Booth. published by Houghton, Mufflin & Co., New York.

Digitized by Google

The chapter that deals with agreements and contracts has the same lack of finality as the rest of the book. The printed agreement itself is unsatisfactory and cannot be recommended, and conveys as already stated a leaning publisher-wards. The whole of the latter part of the book deals with American and English spelling and punctuation. French and German is also included. The English spelling is taken from that valuable pamphlet published from the Oxford University Press and compiled by some of the best authorities. What Mr. Booth says in a footnote, may be repeated authoritatively.

"If an author wishes his book to be sold to English as well as to American readers, a sagacious publisher will advise him to use the 'u' in spelling the word honour, colour, etc. The English are entitled to their prejudices."

In other words, an American book published in England with American spelling is to a certain extent handicapped.

To sum up, the book is on the whole a useful little compilation, but leaves a sense of disappointment; firstly, because the author is not sufficiently exhaustive in his methods, and secondly, because he creates an uncomfortable suspicion that he has not looked at the subject purely from the author's standpoint; but has a decided leaning towards the publisher.

COPYRIGHT LEGISLATION IN THE UNITED STATES.

A. Laws in Force.

1873 (December 1). Revised Statutes, Title 60, Chap. 3. Copyrights.

1874 (June 18). Notice of copyright; Prints and labels; Fees.

1879 (March 3). Providing against transmission of publications violating copyright.

1882 (August 1). Notice of copyright on decorative articles.

1891 (March 3). International Copyright Act: Extension of copyright to foreign authors.

1893 (March 3). Enabling Act, giving same effect to copies deposited prior to March 1, 1893, as to copies deposited "on or before publication."

1895 (January 12). No copyright in Government publications.

1895 (March 2). Damages for infringement of works of art.

1897 (January 6). Penalty for unauthorised representation.

1897 (February 19). Providing for a Register of Copyright, and the reorganisation of the Copyright Office.

1897 (March 3). Providing penalty for false claim of copyright and prohibiting importation of works bearing such claims.

1904 (January 7). Interim Copyright Act: Affording protection to foreign exhibitors at Louisiana Purchase Exposition.

1905 (March 3). Interim copyright for one year on foreign books in a foreign language.

B. Copyright Bill.

A Bill to amend and consolidate the Acts respecting copyright was introduced on Thursday, May 31, 1906 (59th Congress, 1st session); referred to the Committees on Patents and printed (Senate bill No. 6,330 and H. R. bill No. 19,853).

Public hearings on the Bill before the House and Senate Committees on Patents were held in the Senate Reading Room of the Library of Congress on June 6 to 9, and December 7, 8, 10, and 11, 1906.

Documents published in relation to the Copyright Bill:

A Bill to amend and consolidate the Acts respecting copyright. Introduced, 59th Congress, 1st session, Thursday, May 31, 1906. Copyright Office print. 25 pp. 4to. 1906.

Copyright Bill. Memorandum. A. Some leading features; B. Provisions of existing law which are omitted from the Bill. 6 pp. 4to. 1906.

Copyright bill (S. 6,330; H. R. 19,853). Statement by the Librarian of Congress to the Committees [on Patents] at the first public hearing, June 6, 1906. 12 pp. 4to. 1906.

Arguments before the Committees on Patents of the House of Representatives, conjointly with the Senate Committee on Patents on the Bills S. 6,330 and H. R. 19,853. June 6, 7, 8, and 9, 1906. xviii, 217 pp. 8vo. 1906.

Copyright hearings, December 7 to 11, 1906. Arguments before the Committees on Patents of the Senate and House of Representatives, conjointly, on the Bills S. 6,330 and H. R. 19,853. December 7, 8, 10, and 11, 1906. 449 pp. 8vo. 1906.

Amendments proposed to the Copyright Bill (S. 6,330; H. R. 19,853), together with other criticisms and suggestions received and noted to date by the Copyright Office, November 22, 1906. [Part I.] 131 pp. 4to. 1906.

Amendments proposed to the Copyright Bill (S. 6,330; H. R. 19,853), together with other criticisms and suggestions received and noted to date by the Copyright Office, December, 1906, Part II. 107 pp. 4to. 1906.

Digitized by Google

The Copyright Bill (S. 6,330 ; H. R. 19,853). Comment upon the Bill and upon certain criticisms thereof by the Copyright Committees of the American Bar Association (First Committee) and the Association of the Bar of the City of New York. Part III. 35 pp. 8vo. 1906.

The Copyright Bill (S. 6,330 ; H. R. 19,853), Fifty-ninth Congress, First session, compared with copyright statutes now in force and earlier United States copyright enactments. (Copyright Office Bulletin No. 12). 86 pp. 4to. 1906.

C. International Copyright Relations.

Proclamations by the President under the Act of March 3, 1891 :

July 1, 1891—Belgium, France, Great Britain and her possessions, and Switzerland.
April 15, 1892—Germany.
October 31, 1892—Italy.
May 8, 1893—Denmark.
July 20, 1893—Portugal.
July 10, 1895—Spain.
February 27, 1896—Mexico.
May 25, 1896—Chile.
October 19, 1899—Costa Rica.
November 20, 1899—Netherlands (Holland) and possessions.
November 17, 1903—Cuba.
January 13, 1904—China, (Treaty of October 8, 1903, Article XI.).
July 1, 1905—Norway.
May 17, 1906—Japan. (Treaty of May 10, 1906.)

COMPANIES IN LIQUIDATION OR FOR WHICH A RECEIVER FOR THE DEBENTURE-HOLDERS HAS BEEN APPOINTED.

Edwin J. Brett, Ltd.

A MEETING of the shareholders of this company was held on the 13th of June, and at that meeting a resolution was passed for the voluntary winding-up of the company, and the secretary, Arthur Vanheem Mann, 27, Sunderland Road, Ealing, was appointed liquidator.

A petition to wind up the company was in the cause list for June 18th, but as no one appeared, the petition was struck out.

CORRESPONDENCE.

Mrs. J. H. Riddell.

Dear Sir,—If you remember, Mrs. J. H. Riddell died on the 24th of September, 1906, after a long and painful illness.

Thanks to the generosity of the Society of Authors, in granting her a pension, and a sum I collected on her behalf seven or eight years ago, the accounts of which I have had properly audited, there was just sufficient money left to settle her bills. The surplus has been employed to erect a tombstone above her grave at St. Leonard's Churchyard, Heston, Hounslow.

This, Mr. Arthur Norway—another old friend of Mrs. Riddell's—and I chose in the form of a cross, on which is the following inscription:—

"Charlotte,
Widow of
J. H. Riddell, Esq.
Born 30th September, 1832.
Died 24th September, 1906.
Author of 'George Geith,' 'The Senior Partner,' and many other novels."

Everything is now arranged, paid for, and the account closed. So ends the chapter—a very sad one—of a woman's life, who for fifty years endured one long struggle, as recorded in the obituary notice which appeared in *The Author* of November last.

She was a brave woman ; she worked well, but adversity always dogged her footsteps.

Truly yours,
E. Alec Tweedie.

Harmsworth's Self Educator.

Dear Sir,—There are two methods of quotation. It is possible to quote from an article so as to convey the impression which the writer of the article intended to convey, or to quote so as to convey an impression to fit an impression of him who quotes. I am sorry that in a paragraph on page 204 of *The Author* somebody has quoted, in an editorial note, according to the second of these methods.

In an article written for beginners in journalism in the "Harmsworth Self-Educator," I urged the beginner to attach much more importance to developing a connection with a paper than to the question how much he gets for an article. I do not suppose that anybody will doubt the wisdom of that advice, and it is perfectly clear all through the article, and is stated categorically more than

Digitized by Google

once, that the advice is meant for beginners. Yet, in your note, one or two sentences are taken from the article and made a peg on which to hang a personal opinion in such a way as entirely to misrepresent the matter, and to make it appear that I urged successful journalists and others to send manuscripts to editors without troubling about their cheques.

That is such obvious nonsense that I am surprised it should find its way into the pages of *The Author*, and it is not really a proper way to quote a contemporary.

Yours sincerely,

ARTHUR MEE.

PUBLISHERS' ADVERTISEMENTS.

SIR,—In your May issue appears an article by Mr. Horace Wyndham, the substance of which has, I believe, already appeared in an advertising journal. There he was talking to experts who were merely amused at the lack of knowledge which the writer displayed. When, however, such misstatements of fact are repeated in the official organ of the Authors' Society, one feels that some protest is necessary.

I would in the first place seek to shake the credibility of Mr. Wyndham's evidence against publishers by showing that he does not know a publisher's advertisement when he sees it. Let me quote the following paragraph from Mr. Wyndham's article :—

> "Some firms add the number of pages and size of cover, and think that in doing so they have reached the high-water mark of enterprise. But what is the good of it? What does it convey to the reader not versed in technical terms? Absolutely nothing. Here, for example, is a common specimen of a literary advertisement :—
>
> Brown (J.)—'A Purple Passion.' Illus. Cr. 8vo 7½ × 4¾, pp. 320, 6*s*. (Jones & Co.)
>
> It looks more like a cross between a cryptogram and a chemical equation than anything else. Yet the genius who designed it probably thinks it quite a brilliant effort."

Such announcements are it is true to be found in many papers, but I should have supposed that the least informed layman, to say nothing of an author and a journalist, would know that they are editorial acknowledgments of books sent for review and are not advertisements. Turning to the next paragraph, in which Mr. Wyndham explains the right way to announce Mr. Brown's new book, I find a form of words not entirely unfamiliar to readers of the daily and weekly press.

Having shaken Mr. Wyndham's evidence on this points I would ask your readers to believe that his statement as to the average cost of advertising an ordinary novel is equally untrustworthy. For this purpose he allots £25. It is not unusual to find an advertisement of a new novel occupying four inches in each of the four evening papers on the day of publication. This will absorb between £9 and £10 of Mr. Wyndham's £25. Four inches double column in the *Telegraph* cost £8 8*s*., and in the *Daily Mail* £12 12*s*. for a single insertion. It can be seen at once that the £25 must be more than doubled if our announcement is also to be inserted in the *Tribune*, *Morning Post*, *Standard*, *Daily News*, and *Daily Chronicle*, and even then we have nothing left for such weeklies as the *Spectator*, *Athenæum*, *Truth*, *World*, *British Weekly*, or for the great provincial dailies, at least six or eight of which cannot safely be ignored.

I do not wish to contend that publishers advertising cannot be improved, doubtless it can, and many of us are giving a good deal of time and thought to improving it. Criticism and suggestion too, is welcome, but we do ask our critics to acquire at least some knowledge of the subject before circulating such palpably misleading statements as the two I have exposed.

Yours truly,

A PUBLISHER.

MISS SOUTAR AND THE SOCIETY.

SIR,—I have read with interest the memorandum and articles of association issued by the Incorporated Society of Authors, but in them I find mention made only of English and foreign authors. Like the majority of Scotch and Irish people I feel resentful, when our countries and peoples are grouped under the titles of England and English.

If the Incorporated Society of Authors is a national institution and instituted to assist British authors, then I consider there is a lack of correctness in substituting the word English for British.

I should not like to accuse the society of a lack of courtesy to a people who have supplied the world of literature with Scott's, Barrie's, Stephenson's, Adam Smith's, Carlyle's, Hugh Miller's, Burns', Hogg's, etc., etc. These writers of the English language are Scotsmen, and Scotland is justly proud of them, and when the word Scotch authors, etc., etc., cannot be employed surely the word British is the proper substitute?

I am, Yours truly,

L. H. SOUTAR.

[English authors, from the context evidently include authors who write in the English tongue, Scotch, Irish, Colonial, American, etc., as opposed to writers in a foreign tongue.—ED.]

Digitized by Google

Novels, Short Stories, Articles, Poems,

Placed with over NINETY (90) Publishers and Periodicals.

Two Unsolicited Testimonials, originals of which can be seen at our office:—

"Thank you for my cheque for the article in the *Daily Mail*.

"In future I have decided to submit no work except through your hands. Not only do I find that direct dealing with editors and publishers takes up too much of my time, but also that by employing your Agency the prices paid me are so far more advantageous than I can obtain myself."

"I am somewhat surprised to learn that the Editor of ———— has accepted my ————, as I sent it to him myself just before I sent it to you, and then he promptly refused it; still, I am very glad that he has now changed his mind."

THE MOST STRINGENT INQUIRY INVITED.

THE CAMBRIDGE LITERARY AGENCY, Managing Director: GEORGE G. MAGNUS, 115, Strand, London.

FIRST LESSONS IN STORY WRITING.

By BARRY PAIN.

"This little book is intended to be of some practical use to beginners," Mr. Pain writes. "For some years as a publisher's reader, as an editor, and as a reviewer, I had to deal with the early work of people who wished to write stories. . . . Quite a large percentage were from writers of ability who were failing from ignorance, from mistaken ideas of what was wanted in a story writer, or from vulgar aims inspired perhaps by a study of successful charlatans. . . . One does not say that anybody can be taught to write stories, but there are many who might with profit be shown right ways of working."

2s. 6d. net, 2s. 8d. post free.

PUBLISHED BY THE LITERARY CORRESPONDENCE COLLEGE, 9, ARUNDEL STREET, STRAND, W.C.

LITERATURE AND JOURNALISM.

Many who know that they can write, and write forcefully and well, fail to utilise their knowledge and talent to their advantage owing to lack of training. Such writers should consult the LITERARY CORRESPONDENCE COLLEGE, whose lessons are planned by a novelist whose name is world-famous.

"This excellent institution," says a writer in *The Christian Commonwealth*, "gives advice and guidance to the inexperienced author from the moment he puts pen to paper until the publication of his work in periodical or book, guarding him from the numerous pitfalls that beset his path, and taking care that he receives a due return for the product of his brain."

Lessons are given on the writing of short stories, serials, and novels, and on journalism and play-writing. The College has an Agency Department for the placing of MSS. The terms are 10 per cent. commission on all moneys received, and no preliminary fees are accepted unless the client requires his work to be revised.

The manuscript of our Students are criticised free of charge; our fees for criticising the work of non-Students are as follows:—

Fiction—MS. below 5,000 words, per 1,000, **1s.**; to 20,000 words, per 1,000, **10d.**; from 20,000 words upwards, per 1,000, **6d.**

General Literature, per 1,000, **1s.** **Verse,** per 20 lines, **9d.**

The author may be sure that his work will be dealt with by experienced and expert writers, for the College will give him the names of their critics.

For full particulars write for Pamphlet D to—

THE LITERARY CORRESPONDENCE COLLEGE, 9, ARUNDEL STREET, STRAND, W.C.

PRINTING AND BOOKBINDING.

Bradbury, Agnew, & Co. Ld.

SOLICIT ENQUIRIES FOR ESTIMATES. GOOD WORK AT MODERATE PRICES A SPECIALITY.

Works:—WHITEFRIARS, and 10, BOUVERIE STREET, E.C.

THE WHITEFRIARS PRESS, TONBRIDGE.

Digitized by Google

BRADBURY, AGNEW, & Co. Ld.

Will give Estimates for and undertake the production of any description of

Book and Magazine Printing and Binding.

THE WHITEFRIARS PRESS, LONDON AND TONBRIDGE.

ESTABLISHED] *The Athenæum Press, Taunton.* [XVIII. CENT.

BARNICOTT & PEARCE

INVITE ENQUIRIES RESPECTING PRINTING.

ESTIMATES OF COST, AND OTHER DETAILS, PROMPTLY GIVEN.

"A CHRISTMAS REVERIE," By Arthur E. Caleb, Late Scholar Muir Central College, Allahabad,

And Author of "A Study of the English Language." 5 by 4. Smith. 6d. net.

Extract from *The Athenæum.*—"There is much charm, tenderness, and feeling in his poem, entitled 'A Christmas Reverie.' The exuberance of its metres and rhymes is not more astounding than its sustained ebullience of amorous imagination, its metrical verbosity than its frenzied erotomania. We heartily recommend this pretty little poem to the general public."—Dated January 10th.

For Copies apply to W. H. SMITH & Co., 103, High Road, KILBURN.

TYPEWRITING.

Authors' MSS. carefully copied, **10d.** per 1,000 words. Carbons **4d.** Postage paid. Recommended by several well-known Authors.

"I cannot speak too highly of Miss LANG's careful work."
NETTA STREET.

Miss F. LANG,

PEMBROKE LODGE, EAST MOLESEY, SURREY.

MRS. GILL, TYPEWRITING OFFICE.

35, LUDGATE HILL, E.C.

(ESTABLISHED 1883.)

Authors' MSS. carefully copied from 1s. per 1,000 words. Duplicate copies third price. French and German MSS. accurately copied; or typewritten English translations supplied. References kindly permitted to Messrs. A. P. Watt & Son, Literary Agents, Hastings House, Norfolk Street, Strand, W.C. *Telephone* 8464 *Central.*

SIKES and SIKES,

THE WEST KENSINGTON TYPEWRITING OFFICES,

(*Established 1893.*)

229, Hammersmith Rd., LONDON, W. and

(private address) 13, Wolverton Gardens, Hammersmith, W.

Authors' MSS.; Translations; Duplicating; Plays and Actors' Parts; Legal, General and Commercial Documents. Usual Terms. *References.*

"THE AUTHOR."

SCALE FOR ADVERTISEMENTS.

[ALLOWANCE TO MEMBERS OF THE SOCIETY 20 PER CENT.]

Front Page	£4	0	0
Other Pages	3	0	0
Half of a Page	1	10	0
Quarter of a Page	0	15	0
Eighth of a Page	0	7	6
Single Column Advertisements ... ... per inch	0	6	0
Bills for Insertion ... ... per 2,000	3	0	0

Reduction of 20 per cent. made for a Series of Six and of 25 per cent. for Twelve Insertions.

Advertisements should reach the Office not later than the 20th for insertion in the following month's issue.

All letters respecting Advertisements should be addressed to the ADVERTISEMENT MANAGER, *The Author* Office, 39, Old Queen Street, Storey's Gate, S.W.

Printed by BRADBURY, AGNEW, & Co. LD., and Published by them for THE SOCIETY OF AUTHORS (INCORPORATED) at 10, Bouverie Street, London, E.C.

Digitized by Google

The Author.

THE ORGAN OF THE SOCIETY OF AUTHORS
(INCORPORATED).

FOUNDED BY

SIR WALTER BESANT.

VOLUME XVIII.

Published for the Society by
BRADBURY, AGNEW, & CO. LD., LONDON AND TONBRIDGE.

1908.

Digitized by Google

BRADBURY, AGNEW, & CO. LD., PRINTERS,
LONDON AND TONBRIDGE.

Digitized by Google

INDEX

VOL. XVIII. NOS. 1—10 OCTOBER, 1907—JULY, 1908

NOTE.—*Numerals in Italics indicate Correspondence.*

PAGE

A

AGREEMENT, Messrs. Longmans' 15
" Mr. Fisher Unwin's 44
Alden, W. L. 141
Alterations in a Serial Story, Unauthorised 251
Anatomy of Short Stories, The (review) 29
Anthology, The Ethics of Quotation and of the ... 86
Artist Born, An (verse) 298
Authors' Corrections 230, 298

B

BALLAD-MONGER, The Wrongs of the *300*
"Benedick" 113
Berne Convention 133, 172
" " , Modification of Articles of the ... 132
Book Exhibitions 112
" The Building of a (review) 117
" The, its History and Development (review) ... 270
Books at Auction 150, 181, 239
" Cheap 22
" on Nature 61
" published in America by Members {158, 190, 214, 246, 279
" " by Members {4, 36, 68, 96, 127, 156, 188, 213, 245, 277
" The Librarian in relation to (review) 181
Butler, Samuel (review) 271

C

CENSORSHIP of Plays, The ... *92*, 104, *120*, 184, 202
"C.K.S." *272*, *299*
Clarke *v. The Midland Express*, Limited 218
Cobwebs of Criticism (review) 118
Coleridge, M. E. 53
Colonial Sales 109, *183*, 227, *240*, 262, *272*
Competitions, First Novel 48
Concerning the Telling of a Story 58, 83, 145, 174, 235, 267
CONTEMPORARY CRITICISMS:
1. Poems by John Keats 112
2. Boswell's "Tour to the Hebrides" 149
3. "Vanity Fair," by W. M. Thackeray 180
4. "Childe Harold's Pilgrimage," by Lord Byron 234
5. Hobs's "Leviathan" 266
6. "The Tenant of Wildfell Hall," by Acton Bell 295
7. "Things as They Are," by William Godwin ... 296
Copyright and Playright 13
" Bills, United States 255
" Case 75
" Cases 64
" Double Entry of 76
" International 284
" in the Isle of Man 57
" Newspaper, "Thou Shalt Not Steal" ... 54
" Property, Protection of 164
" Reforms, Suggested *92*
" United States 142, 194, 219
" " " Dramatic 229, 256
Correspondence 32, 64, 92, 120, 151, 183, 207, 240, 272, 298
Council Meeting, The 95, 212
Critical Essays of the Seventeenth Century (review) 270

D

"DECLINED with Thanks" 28
Door, The (verse) 111

Digitized by Google

PAGE

E

ETHICS of Quotation and of the Anthology, The ... 86

G

GENTLEST Art, The (review) 206
Grant Richards', F. T., Bankruptcy 17

H

HINTS on Placing of MSS. (review) ...
Humphreys *v.* Thomson & Co. ... ...

I

INDEX, Who is to P

JOHN FORD

LANDA *v.* G
Literary Cr
" Ghos
" Histo
" Influe
" Year I

MAGAZINE Conte
Meeting, The Counc
" " Annual
" " Special
Meredith, George...
Mis-Spellings ...
Morris, Sir Lewis.
Musical Composit
Mutual Advanta

NESBIT, E.
New Com
"
"
Nicho
Nob
N

Notes, Scandinav
" United S
Notices ... , 121, 153, 185,
Novel Comp
" The

OBITUA
Ald
A

PAGE

... ... 299
... ... 20
... ... 20
... ... 20
219
92
... ... 1
... ... 27
... ... 53
... ... 82
... ... 247
... ... 83

P

... ... 120, 240, 300
scribers to... 274
The 82, 111, 212

enry Arthur Jones ... 9
Sydney Valentine and 9
l Caine 9
achell 9
Binyon 9
d Tree," by H. V. Esmond 9
by Dr. Gilbert Murray ... 42
le," by G. Bernard Shaw ... 42
Lawrence Irving 42
ranslated by Lawrence Irving 42
y Alfred Sutro 42
the People," by H. A. Saintsbury 42
n of Elizabeth," by Roy Horniman 42
en," by Walter Dexter 42
ederick," by W. Somerset Maugham... 71
Ellison's Answer," by Rowan Orme ... 71
troke of Business," by Arthur Morrison and Horace Newte 71
Bellamy, The Magnificent," by Roy Horniman 71
"Thumbs Down," by Roy Horniman 71
"Dynecourt's Venture," by Geraldine Kemp ... 72
"Claud Brockenhurst," by Harold Vallings and Cecil Crofton 72
"Cæsar and Cleopatra," by G. Bernard Shaw ... 99
"The Conspiracy," by Robert Barr and Sidney Lewis-Ransom 99
"Fido," by Eva Anstruther," 99
"Peter Pan," by J. M. Barrie 99
"Arms and the Man," by G. Bernard Shaw ... 130
"The Mystery of Edwin Drood," by Comyns Carr 130
"The Beloved Vagabond," by W. J. Locke ... 130

1
275
, 291
58, 190,
79
5, 248, 281
63, 250, 283

Digitized by Google

PAGE

PLAYS—*continued.*

"The Subjection of Kezia," by Mrs. Havelock Ellis 130
"The O'Grindles," by H. V. Esmond 130
"Stingaree, The Bushranger," by E. W. Hornung 130
"The Woman of Kronstadt," by Max Pemberton and George Fleming 160
"Time is Money," by Lady Bell 160
"Lady Barbarity," by R. C. Carton 160
"The Admirable Crichton," by J. M. Barrie ... 192
"The Little Minister," by J. M. Barrie 192
"Mrs. Bill," by Captain John Kendall 192
"The Changeling," by W. W. Jacobs and H. C. Sargent 192
"Marjory Strode," by A. E. W. Mason 192
"The Romantic Barber," by Alfred Sutro ... 193
"On the Kerb," by Alfred Sutro 193
"Jack Straw," by W. Somerset Maugham ... 193
"A Fearful Joy," by Sydney Grundy 216
"The Marriage of William Ashe," by Mrs. Humphry Ward 216
"Pro Tem.," by Cosmo Hamilton 216
"Mrs. Dot," by W. Somerset Maugham 216
"The Fortunes of Fan," by H. M. Paull ... 248
"The Mikado," by W. S. Gilbert and A. Sullivan 248
"The Thunderbolt," by A. W. Pinero 248
"Getting Married," by G. Bernard Shaw ... 248
"Butterflies," by W. J. Locke 248
"Nocturne," by Anthony P. Wharton 248
"The Whirligig," by Eva Anstruther 248
"Nan," by John Masefield... 281
"The Grey Stocking," by the Hon. Maurice Baring 281
"The Explorer," by W. Somerset Maugham ... 281
Press, The 11th International Congress of the ... 56
Property in a Nom de Plume 218
Publisher, An Experience with... 27
Publisher's Right in Compilations, The 253
Publishers and Manuscripts *92*
" as Undertakers *151, 207*
" Congress, International 110

R

READING Branch, The 21
Re-election 53
Reversion to Type 177
REVIEWS:
"The Short Story, Its Principles and Structure," by E. M. Albright, M.A. 29
"Literary Influence in British History," by The Hon. A. S. G. Canning 30
"George Sand and Her Lovers," by Francis Gribble 89

PAGE

REVIEWS—*continued.*

"The Ghosts of Piccadilly," by G. S. Street ... 90
"The Cambridge History of English Literature," edited by A. W. Ward and A. R. Waller. Vol. I. 91
"Why Your MSS. Return," by Alex. Good ... 91
Literary Year-Book, 1908 115
Writers' Year-Book, 1908 117
"The Building of a Book," edited by Frederick H. Hitchcock 117
"Cobwebs of Criticism," by Hall Caine 118
"Through the Magic Door," by Arthur Conan Doyle 119
"The Librarian in Relation to Books," by Henry R. Tedder 181
"The Writing of English," by P. J. Hartog ... 182
"The Gentlest Art," by E. V. Lucas 206
"A Literary History of France," by Emile Faguet 206
"Modernism and Romance," by R. A. Scott-James 237
"Coleridge's Literary Criticism," with an introduction by G. W. Machail 238
"Shakespeare's Use of the Supernatural," by T. Paul S. R. Gibson, B.A. 239
"Critical Essays of the Seventeenth Century." Vols. I. and II. Edited by J. E. Spingarn 270
"The Book, its History and Development," by Cyril Davenport, F.S.A. 270
"Essays on Life, Art and Science," "The Way of All Flesh," and "Erewhon," by Samuel Butler 271
Robert Devereux, Earl of Essex 176

S

Sand, George, and Her Lovers (review) 89
Sarpy v. Holland 144
Shakespeare and Lady Rich 87
" Memorial, The 267
" The Art of 232
Shakespeare's Use of the Supernatural (review) ... 239
Shelley Centenary Fund, The 23, 31
Society, How to Use the... 21
" Legal and General Life Assurance 21
Stevenson of Missouri 63
Suggestion, A *32*
SUPPLEMENTS:
Report on the Constitution of the Society ...
Memorandum and Articles of Association of the Society ... ...

T

THIRTEEN as Twelve: Discount and Nett 77
Thompson, Francis 83
Through the Magic Door (review) 119

Digitized by Google

PAGE

Translation, on a Point in 148
Translations *184*

U

UNITED STATES in 1905, Printing and Publishing in the 18

V

"VANITY FAIR," Answers to Examination Paper on 263
" " Examination Paper on 62

PAGE

W

WANTED, an Authors' Club *299*
Warnings to Dramatic Authors... 20
" to Producers of Books 20
" to Musical Composers 20
White-Smith Music Publishing Company v. Apollo Company 219
Women Writers' Dinner, The 292
Writer's Year-Book, 1908 (review) 117
Writing of English, The (review) 182

Digitized by Google

Digitized by Google

Digitized by Google

The Author.

(*The Organ of the Incorporated Society of Authors. Monthly.*)

VOL. XVIII.—No. 1. OCTOBER 1, 1907. [PRICE SIXPENCE.

CONTENTS.

	PAGE
Notices	1, 21
Committee Notes	2
Books published by Members of the Society	4
Literary, Dramatic and Musical Notes	6
Paris Notes	9
Spanish Notes	11
Copyright and Playright	13
An Agreement from the House of Messrs. Longmans and Company, and Comments thereon	15
F. T. Grant Richards' Bankruptcy	17
Printing and Publishing in the United States in 1905	18
Magazine Contents	19
Warnings to Producers of Books	20
Warnings to Dramatic Authors	20
Warnings to Musical Composers	20
How to Use the Society	21
To Musical Composers	21
The Reading Branch	21
Legal and General Life Assurance Society	21
General Notes	22
E. Nesbit and the *Yorkshire Post*	23
Lady Rich and Leigh's Priory	25
An Experience with a Publisher	27
"Declined with Thanks"	28
The Anatomy of Short Stories	29
Literary Influence in British History	30
The Shelley Centenary Fund	31
Correspondence	32

PUBLICATIONS OF THE SOCIETY.

1. **The Annual Report for the current year.** 1*s.*
2. **The Author.** Published ten months in the year (August and September omitted), devoted especially to the protection and maintenance of Literary, Dramatic, and Musical Property. Issued to all Members gratis. Price to non-members, 6*d.*, or 5*s.* 6*d.* per annum, post free. Back numbers from 1892, at 10*s.* 6*d.* per vol.
3. **Literature and the Pension List.** By W. MORRIS COLLES, Barrister-at-Law. 3*s.*
4. **The History of the Société des Gens de Lettres.** By S. SQUIRE SPRIGGE. 1*s.*
5. **The Cost of Production.** (Out of print.)
6. **The Various Methods of Publication.** By S. SQUIRE SPRIGGE. In this work, compiled from the papers in the Society's offices, the various forms of agreements proposed by Publishers to Authors are examined, and their meaning carefully explained, with an account of the various kinds of fraud which have been made possible by the different clauses in their agreements. 3*s.*

   Addenda to the Above. By G. HERBERT THRING. Being additional facts collected at the office of the Society since the publication of the "Methods." With comments and advice. 2*s.*
7. **Copyright Law Reform.** An Exposition of Lord Monkswell's Copyright Bill of 1890. With Extracts from the Report of the Commission of 1878, the Berne Convention, and the American Copyright Bill. By J. M. LELY. 1*s.* 6*d.*
8. **The Society of Authors.** A Record of its Action from its Foundation. By WALTER BESANT (Chairman of Committee, 1888—1892). 1*s.*
9. **The Contract of Publication in Germany, Austria, Hungary, and Switzerland.** By ERNST LUNGE, J.U.D. 2*s.* 6*d.*
10. **Forms of Agreement issued by the Publishers' Association; with Comments.** By G. HERBERT THRING, and Illustrative Examples by Sir WALTER BESANT. 2nd Edition. 3*s.*
11. **Periodicals and their Contributors.** Giving the Terms on which the different Magazines and Periodicals deal with MSS. and Contributions. 6*d.*
12. **Society of Authors.** List of Members. Published October, 1902, price 6*d.* Supplemental List to July, 1903, price 2*d.*, on sale to Members and Associates only.

[*All prices net. Apply to the Secretary, 39, Old Queen Street, Storey's Gate, S.W.*]

Digitized by Google

The Society of Authors (Incorporated).

Telegraphic Address: "AUTORIDAD, LONDON." *Telephone No.: 374 Victoria.*

PRESIDENT.

GEORGE MEREDITH O.M.

COUNCIL.

SIR ROBERT ANDERSON, K.C.B.
SIR WM. REYNELL ANSON, Bart., D.C.L.
THE RIGHT HON. THE LORD AVEBURY, P.C.
J. M. BARRIE.
A. W. Á BECKETT.
ROBERT BATEMAN.
F. E. BEDDARD, F.R.S.
SIR HENRY BERGNE, K.C.B., K.C.M.G.
THE RIGHT HON. AUGUSTINE BIRRELL, P.C.
THE REV. PROF. BONNEY, F.R.S.
THE RIGHT HON. JAMES BRYCE, P.C.
THE RIGHT HON. THE LORD BURGHCLERE, P.C.
HALL CAINE.
EGERTON CASTLE, F.S.A.
EDWARD CLODD.
W. MORRIS COLLES.
THE HON. JOHN COLLIER.
SIR W. MARTIN CONWAY.
F. MARION CRAWFORD.
THE RIGHT HON. THE LORD CURZON OF KEDLESTON.
AUSTIN DOBSON.
SIR ARTHUR CONAN DOYLE.
A. W. DUBOURG.
DOUGLAS FRESHFIELD.
SIR W. S. GILBERT.
EDMUND GOSSE, LL.D.
SYDNEY GRUNDY.
H. RIDER HAGGARD.
THOMAS HARDY.
MRS. HARRISON ("LUCAS MALET").
ANTHONY HOPE HAWKINS.
E. W. HORNUNG.
JEROME K. JEROME.
HENRY ARTHUR JONES.
J. SCOTT KELTIE, LL.D.
RUDYARD KIPLING.
SIR EDWIN RAY LANKESTER, F.R.S.
THE REV. W. J. LOFTIE, F.S.A.
LADY LUGARD (MISS FLORA L. SHAW).
MRS. MAXWELL ("M. E. BRADDON")
JUSTIN MCCARTHY.
THE REV. C. H. MIDDLETON-WAKE.
SIR LEWIS MORRIS.
SIR HENRY NORMAN, M.P.
SIR GILBERT PARKER, M.P.
J. C. PARKINSON.
A. W. PINERO.
WALTER HERRIES POLLOCK.
OWEN SEAMAN.
G. BERNARD SHAW.
G. R. SIMS.
S. SQUIRE SPRIGGE.
J. J. STEVENSON.
FRANCIS STORR.
WILLIAM MOY THOMAS.
MRS. HUMPHRY WARD.
PERCY WHITE.
FIELD MARSHAL THE RIGHT HON. THE VISCOUNT WOLSELEY, K.P. P.C., &c.

Hon. Counsel—E. M. UNDERDOWN, K.C.

COMMITTEE OF MANAGEMENT.

Chairman—ANTHONY HOPE HAWKINS.

SIR ROBERT ANDERSON, K.C.B.
SIR HENRY BERGNE, K.C.B., K.C.M.G.
A. W. Á BECKETT.
AUSTIN DOBSON.
DOUGLAS FRESHFIELD.
E. W. HORNUNG.
OWEN SEAMAN.
G. BERNARD SHAW.
FRANCIS STORR.
PERCY WHITE.

SUB-COMMITTEES.

ART.

THE HON. JOHN COLLIER (*Chairman*).
SIR W. MARTIN CONWAY.
M. H. SPIELMANN.

COPYRIGHT.

A. W. Á BECKETT.
SIR HENRY BERGNE, K.C.B., K.C.M.G.
W. MORRIS COLLES.
ANTHONY HOPE HAWKINS.
SIR GILBERT PARKER, M.P.

DRAMA.

HENRY ARTHUR JONES (*Chairman*).
A. W. Á BECKETT.
SIR F. C. BURNAND.
ANTHONY HOPE HAWKINS.
SYDNEY GRUNDY.
A. W. PINERO.
G. BERNARD SHAW.

Counsel in the United States—LAWRENCE GODKIN, 30, Pine Street, New York, U.S.A.

Solicitors— { FIELD, ROSCOE & Co., 36, Lincoln's Inn Fields, W.C.
G. HERBERT THRING, 39, Old Queen Street, Storey's Gate, S.W.

Secretary—G. HERBERT THRING.

Solicitor in England to La Société des Gens de Lettres.

OFFICES: 39, OLD QUEEN STREET, STOREY'S GATE, S.W.

Digitized by Google

The Author.

(The Organ of the Incorporated Society of Authors. Monthly.)

FOUNDED BY SIR WALTER BESANT.

VOL. XVIII.—No. 1. OCTOBER 1ST, 1907. [PRICE SIXPENCE.

TELEPHONE NUMBER:

374 VICTORIA.

TELEGRAPHIC ADDRESS:

AUTORIDAD, LONDON.

NOTICES.

FOR the opinions expressed in papers that are signed or initialled the authors alone are responsible. None of the papers or paragraphs must be taken as expressing the opinion of the Committee unless such is especially stated to be the case.

THE Editor begs to inform members of the Authors' Society and other readers of *The Author* that the cases which are from time to time quoted in *The Author* are cases that have come before the notice or to the knowledge of the Secretary of the Society, and that those members of the Society who desire to have the names of the publishers concerned can obtain them on application.

List of Members.

THE List of Members of the Society of Authors published October, 1902, at the price of 6*d.*, and the elections from October, 1902, to July, 1903, as a supplemental list, at the price of 2*d.*, can now be obtained at the offices of the Society. They will be sold to members or associates of the Society only.

All further elections have been chronicled from month to month in these pages.

The new list will be published in the course of the present month. Members are referred to p. 22.

PENSION FUND.

THE Trustees of the Pension Fund of the Society met at the Society's offices on February 18th, 1907.

The secretary placed before them in detail the present financial position of the Fund, and after consideration the Trustees decided to invest £250 in the purchase of New Zealand 3½ per cent. Stock redeemable 1940.

The amount purchased is £247 9*s.* 6*d.* and is added to the list printed below. The investments now have risen to over £3,000, and go on steadily increasing from year to year.

The Trustees also recommended to the committee the possibility of granting another pension.

The following is a statement of the actual Stock. The money value can be easily worked out at the current price of the market:—

	£	s.	d.
Consols 2½%	£1,000	0	0
Local Loans	500	0	0
Victorian Government 3% Consolidated Inscribed Stock	291	19	11
War Loan	201	9	3
London and North-Western 3% Debenture Stock	250	0	0
Egyptian Government Irrigation Trust 4% Certificates	200	0	0
Cape of Good Hope 3½% Inscribed Stock	200	0	0
Glasgow and South-Western Railway 4% Preference Stock	228	0	0
New Zealand 3½% Stock	247	9	6
Total	£3,118	18	8

Subscriptions, 1906.	£	s.	d.
Oct. 4, Weaver, Mrs. Baillie	0	10	0
Oct. 5, Marchant, James	0	10	0
Oct. 15, Coleburn, Miss Maud	0	5	0
Oct. 31, Rhys, Ernest	0	5	0
Nov. 17, Dass, B. K.	0	5	0
Nov. 20, Smith, Bertram	0	10	6
Dec. 4, Shaw, Mrs. Bernard	1	1	0

Digitized by Google

1907.	£	s.	d.
Feb. 21, Slaughter, Mrs.	0	5	0
Feb. 25, Vachell, H. A.	5	0	0
April 12, Turner, G. F.	0	5	0
April 15, Harrison, Austin	2	0	0
June 24, Vernedè, R. E.	0	5	0
June 24, Gurney, Mrs.	0	10	0
Donations, 1906.			
Oct. 1, Tweedie, Mrs. Alec, collected for Mrs. J. H. Riddell Fund	300	0	0
Oct. 4, Drake, Maurice	0	10	6
Dec. 13, Hardie, R.	0	5	0
Dec. 28, Egbert, Henry	0	5	0
1907.			
Jan. 1, White, Mrs. Carolin	0	5	0
Jan. 10, Sherwood, Mrs.	0	10	6
Jan. 16, Drake, Maurice	0	10	6
Jan. 16, Roe, Mrs. Harcourt	0	10	0
Jan. 16, Alsing, Mrs.	0	5	6
Jan. 15, Sheppard, A. T.	0	10	6
Feb. 5, Bolton, Miss Anna	0	5	0
Feb. 9, Walker, Mrs. Faure	1	1	0
Feb. 13, FitzGerald, Mrs. Augustine	0	10	6
Feb. 15, Plunkett, Count J. N.	0	5	0
Feb. 16, Travers, Miss Rosalind	0	10	0
March 4, Potter, Canon Hasloch.	0	5	0
March 11, Eggar, A.	1	1	0
March 22, Hardy, Harold	0	10	0
April 13, Wylie, Alexander C.	0	5	0
May 13, Wood, Lawson	0	5	0
July 5, Schooling, J. Holt	5	5	0

The committee would be glad to receive information unofficially from any member of the society of any author whose need is within the member's personal knowledge. Information which should be as full as possible, should be sent to the secretary, 39, Old Queen Street, Storey's Gate, S.W., and will receive the prompt and careful attention of the committee.

COMMITTEE NOTES.

I.

ON the 1st of July the last meeting of the committee before the vacation was held at the offices of the society.

The election of members was the first business undertaken, and sixteen members and associates were elected. The number of elections for the year up to the present date is 132, which is one more than in July of last year, and three behind the number elected in the corresponding period of 1905. The average, therefore, is still well maintained. The resignations numbered six.

The next business before the committee was to sanction the affixing of the seal of the society to a form authorising the payment of dividends on stock held by the society to the society's bank.

The secretary then laid before the committee an agreement from one of the largest publishing houses in London. The committee sanctioned the publication of the agreement, with the name of the publisher, and the secretary's comments, in one of the future issues of *The Author*.

Authority was given to the chairman to act on behalf of the committee during the vacation, in matters of urgency.

Readers of *The Author* will remember that the last statement of the committee's work contained a reference to the opinion of counsel, which the committee had sanctioned, in order to ascertain what course, if any, the society should follow for the fuller protection of the property of one of its members. This opinion was laid before the committee; while endorsing the course of action hitherto taken by the society, counsel was unable to advise further action for the present. The committee directed that the opinion should be communicated to the member whose interests were in question.

Readers may also remember that the case of E. Nesbit and *The Yorkshire Post* was printed in the July issue. The secretary reported that this had been done under the sanction of the chairman and committee, and that, in accordance with their instructions, a letter had been sent to the Institute of Journalists, of which the following is a copy:—

June 26th, 1907.

The Secretary,
The Institute of Journalists.

DEAR SIR,—At the request of the committee of the Society of Authors I enclose copy of a statement of a case which we are printing in the next issue of *The Author*.

I am informed that the question was laid before the Institute of Journalists, but that no notice was taken of it. When I say "no notice was taken of it," I understand that the secretary called upon E. Nesbit and suggested she should see Mr. Phillips, but as she refused to do so the matter dropped.

I shall be obliged if you will look into the matter.

I remain, Yours truly,
HERBERT THRING.

The secretary laid before the committee the reply to that letter, which ran as follows:—

27th June, 1907.

DEAR SIR,—Your letter of June 26th is received; and has my attention.

For the present, all that I need say, I think, is that the position of the Institute in reference to the matter is evidently misunderstood, as it appears from your letter.

I am, Dear Sir,
Yours very truly,
(Signed) HERBERT CORNISH,
Sec.

Digitized by Google

Owing to the pressure of business the report of the dramatic sub-committee was adjourned till the Autumn meeting, when the work the sub-committee have undertaken during the past year will be duly considered and dealt with.

Mr. Francis Storr was elected treasurer of the society to fill the vacancy caused by the regretted death of Mr. J. M. Lely, who had held the position since the office was created.

One or two other cases of minor importance were considered, and the committee advised the authors involved as to the course they should adopt. There were also one or two letters submitted to the committee for consideration.

II.

A SPECIAL meeting of the committee was held on Monday, July 22nd, at 4 P.M., to consider an invitation from the Association Litteraire et Artistique Internationale to the Authors' Society to send a representative to the meeting at Neufchatel this year.

The Association Litteraire et Artistique has now been in existence for many years. It was the first to give an impetus to the nations to gather together at Berne when the Berne Convention was settled. Every year a meeting is held at some important centre on the Continent, in order to discuss questions dealing with literary property and allied matters.

The committee, in addition, had before them a letter from Mr. George Meredith, the president of the society, asking that the matter should be carefully considered. The whole position was debated, and finally, after considerable discussion, it was thought best not to send a delegate to the meeting for the current year. It was pointed out that it had not hitherto been the practice for the Society of Authors to be represented at these meetings, and that the present occasion was not a favourable one to depart from the practice hitherto adhered to, inasmuch as the present position of the copyright question in England did not afford the prospect that any substantial alterations in the domestic law could be carried into effect in the near future.

The secretary was, accordingly, instructed to express the committee's regret to the president and secretary of the Association Internationale at their inability to send a representative.

The case of E. Nesbit and the *Yorkshire Post* incidentally came up for discussion, as it chanced that a letter had been received from Mr. Phillips prior to the meeting. A full statement appears in another column.

There were three applications for re-election placed before the committee, as the applicants desired immediate advice.

The ordinary elections were postponed till October, as is usual during the vacation. As the committee have to give special attention to applications for re-election, these three applications were dealt with at once, and after the committee had considered the various circumstances incidental to each case, the members were re-elected. The names are set out in another column.

THE SPECIAL COMMITTEE.

In the July issue of *The Author* a report of the meeting of the Council was given.

The six members elected at that meeting met at the offices of the society, 39, Old Queen Street, Storey's Gate, S.W., on July 1st, and chose six members of the society according to the decision of the Council.

The following were elected, and have consented to undertake the duties: Maurice Hewlett, Sir Alfred Lyall, Miss S. Macnaughton, G. W. Prothero, Mrs. Steel and Sidney Webb.

The committee then decided to call a meeting on November 11th, when the business would be "to consider the constitution of the society."

Cases.

DURING the past three months, that is, during July, August and September, the secretary of the society has had thirty-five cases to deal with. Thirteen of these referred to non-payment of money to members. Six have terminated successfully on the secretary's application only, four had to be placed in the hands of the society's solicitors—of these, three have been terminated without going into court, and one has been put down for trial and will come on in October. The other three have only recently come into the secretary's hands, and there has not, as yet, been time to determine the issue. In eight cases the secretary has had to demand the return of MSS. Six of these have been successful, one is only recently to hand The last referred to the detention of a MS. by an agent. In spite of the opinion of the solicitors to the society that the MS. had been wrongfully detained, the agent has refused to deliver the MS. to the member unless he is paid a certain sum.

There have been two cases of general disputes on contracts. In one the secretary was obliged to advise the member to go no further. The other was placed with the society's solicitors to defend in the event of the publisher commencing proceedings, which he had threatened to do. One question arose touching the infringement of dramatic rights. The opinion of the society's solicitors in this case was opposed to the author's contention, and, accordingly, the case was withdrawn. Publishers

Digitized by Google

having failed to deliver accounts, members have in eight cases been forced to refer the matter to the secretary. Four of these have been brought to a successful conclusion. The other four have only recently come into the office. Of two questions referring to the withholding of accounts and money, one has been placed with the solicitors, the other has only recently come to the office.

One case has occurred touching the infringement of an author's right to a title, by the publication of another book under a title identical with that used by the member involved. This matter has been satisfactorily adjusted between the parties.

Outside these cases, there have been three cases placed in the hands of the society's solicitors, on which action has been taken, but little has been done during the vacation, and the result of the actions will be reported in one of the coming issues of *The Author*, when the Courts begin to sit again.

ELECTIONS.

July 1st.

Alford, R. G. . .	115, Church Road, Richmond, Surrey.
Bailes, G. M. . .	67, Clarkenhouse Road, Sheffield.
Boyle, William . .	90, Bushy Hill Road, Camberwell, S.E.
Brabrook, Sir Edward, C.B.	178, Bedford Hill, Balham.
Clarke, Miss Phyllis M. .	30, Park Lane, W.
Graves, Frederick . .	Waverley House, Kenilworth.
Hulton, Mrs. Arthur William . . .	Tullyroe, Deramore Park, Belfast.
Keighley, S. R. . .	The Fort, Lisburn, co. Antrim, Ireland.
Leith, Miss Alicia Amy .	10, Clorane Gardens, Hampstead, N.W.
Lyttleton, The Hon. Mrs. Alfred . . .	16, Great College Street, Westminster, S.W.
Phillips, Captain G. P. A.	1, Albermarle Street, Piccadilly, W.
Rayleigh, D. M. . .	27, Beauchamp Place, Pont Street, S.W.
Randolph, Mrs. ("Evelyn S. Leger") . .	East Court, Malmesbury.
Rawson, Mrs. Stepney .	Little Orchard, Streatley-on-Thames.
Slater, F. B. ("Francis Bancroft") . .	7, Glebe Place, Chelsea, S.W.
Wilkinson, M. E. . .	Kendal.

July 22nd.

Barker, C. . . .	4, Merrion Avenue, Blackrock, co. Dublin.
Clark, Margaret Stanley	27, Upper Berkeley Street, W.
Henderson, Mrs. M. Sturge . . .	Far End, Kingham, Oxon.

BOOKS PUBLISHED BY MEMBERS OF THE SOCIETY.

BIOGRAPHY.

FROM ST. FRANCIS TO DANTE. Translations from the Chronicle of the Franciscan Salimbene (1221—1288). By G. G. COULTON. Second Edition, Revised and Enlarged. 8½ × 5½. 446 pp. Nutt. 12*s.* 6*d.* n.

THE LOVER OF QUEEN ELIZABETH. Being the Life and Character of Robert Dudley, Earl of Leicester, 1533–1588. By MRS. AUBREY RICHARDSON. 9 × 5¾. 394 pp. Werner Laurie. 12*s.* 6*d.* n.

FARMER GEORGE. By LEWIS MELVILLE. 2 vols. 9 × 5¾. xv. + 295 pp. Pitman. 24*s.* n.

AN ARTIST'S REMINISCENCES. By WALTER CRANE. 9 × 5½. xvi. + 520 pp. Methuen. 18*s.* n.

BOOKS FOR THE YOUNG.

SCIENCE THROUGH STORIES. By CONSTANCE M. FOOT. 7½ × 5. 113 pp. Charles and Dible. 1*s.* 6*d.* n.

SURVIVORS' TALES OF GREAT EVENTS. By WALTER WOOD. 7¾ × 5. ix. + 263 pp. The Religious Tract Society. 3*s.* 6*d.*

LITTLE MISS PRUE. By BELLA SYDNEY WOOLF. 7¾ × 5. 248 pp. Cassell. 2*s.* 6*d.*

THE LAND OF ENCHANTMENT. Illustrated by ARTHUR RACKHAM. 11¼ × 8½. 144 pp. Cassell. 7*s.* 6*d.* n.

DRAMA.

THE GARDEN OF MANY WATERS. A Masque. By A. M. BUCKTON. 7¼ × 5. 40 pp. Elkin Mathews. 1*s.* n.

THREE PLAYS WITH HAPPY ENDINGS. By ST. JOHN HANKIN. 6¾ × 4¾. 160 pp. French. 3*s.* 6*d.* n.

ATTILA. A Tragedy in Four Acts. By LAURENCE BINYON. 7¾ × 5. 134 pp. Murray. 2*s.* 6*d.* n.

EDUCATIONAL.

THE CHURCH IN ENGLISH HISTORY. A Manual for Catholic Schools. By J. M. STONE. 7½ × 5. 287 pp. Sands. 3*s.* 6*d.* n.

THE HANDBOOK OF EDUCATION. By J. H. YOXALL and E. GRAY. 8½ × 5½. 585 pp. National Union of Teachers. 3*s.* 6*d.* n.

CHILDREN OF THE NEW CENTURY; or Physiology Made Easy. Twelve Readings by ROSE HARRISON. 161 pp. Richard J. James.

THE SOUNDS OF THE FRENCH LANGUAGE. By PAUL PASSY. Translated by D. L. SAVORY and D. JONES. 7½ × 5. 134 pp. Oxford: Clarendon Press; London: Frowde. 2*s.* 6*d.*

THE PROLOGUE TO PIERS PLOWMAN. Edited by C. T. ONIONS. 6 × 4¾. 24 pp. Marshall. 3*d.*

VIRGIL'S ECLOGUES AND GEORGICS. New Translation by REV. T. F. ROYDS, M.A. Everyman's Library, No. 222. Dent. 1*s.* and 2*s.* n.

Digitized by Google

FICTION.

LAND O' GOLD. By HENRY BYATT. 7¾ × 5¼. 278 pp. Sisleys. 6*s*.

THE MAGIC PLUMES. By MRS. STEUART ERSKINE. 7¾ × 5. 320 pp. Methuen. 6*s*.

THE PALM OIL RUFFIAN. By ANTHONY HAMILTON. 7½ × 5. 304 pp. Greening. 6*s*.

REGINALD AUBERON. By HORACE WYNDHAM. 7½ × 5. 342 pp. Nash. 6*s*.

CHANCE THE CHANGELING. By MAUDE C. KNIGHT. 7½ × 5. 304 pp. Greening. 6*s*.

THE NUT-BROWNE MAYD. A Riviera Mystery. By GERTRUDE WARDEN. 7¾ × 5. 302 pp. White. 6*s*.

THE GENTLEMAN TRAMP. By GILBERT WINTLE. 7¾ × 5. 288 pp. Ward Lock. 6*s*.

WILHELMINA IN LONDON. By BARRY PAIN. Cheap Edition. 7½ × 4¾. 200 pp. J. Long. 1*s*. n.

DEBORAH OF TOD'S. By Mrs. HENRY DE LA PASTURE. New and Cheaper Edition. 7½ × 5. 340 pp. Smith Elder. 3*s*. 6*d*.

MR. AND MRS. VILLIERS. By H. WALES. Cheap Edition. 7¼ × 4¾. 317 pp. J. Long. 1*s*. n.

THE SECRET SYNDICATE. By FRED WHISHAW. 7¾ × 5. 316 pp. J. Long. 6*s*.

DAN—AND ANOTHER. By L. G. MOBERLEY. 7¾ × 5. 320 pp. Ward Lock. 6*s*.

A MIRROR OF FOLLY. By HAROLD WINTLE. 7½ × 5. 317 pp. Brown Langham. 6*s*;

THE MARRIAGE BROKER. By FLORENCE WARDEN. 7½ × 5. 332 pp. Laurie. 6*s*.

SHE AND THEY. By NOEL ELKINGTON. Drane. 3*s*. 6*d*.

THE GREAT SKENE MYSTERY. By BERNARD CAPES. 7¾ × 5. 323 pp. Methuen. 6*s*.

ME AND MYN. By S. R. CROCKETT. 7½ × 5. 335 pp. Unwin. 6*s*.

MALCOLM THE PATRIOT. By MAJOR ARTHUR HAGGARD. 7½ × 5. 311 pp. White. 6*s*.

THE ENCHANTED GARDEN. By MAUD STEPNEY RAWSON. 7¾ × 5. 405 pp. Methuen. 6*s*.

THE BOTOR CHAPERON. By C. N. and A. M. WILLIAMSON. 7¾ × 5. 362 pp. Methuen. 6*s*.

THE LODESTAR. By MAX PEMBERTON. 7¾ × 5. 319 pp. Ward Lock. 6*s*.

THE PIROUETTE. By HELEN MATHERS. 7½ × 5. 319 pp. Digby Long. 6*s*.

IDOLS. By W. J. LOCKE (Newnes' Sixpenny Copyright Novels). 8½ × 5½. 158 pp. Newnes.

JOAN HASTE. By H. RIDER HAGGARD (Newnes' Sixpenny Novels, Illustrated). 8½ × 5¾. 224 pp. Newnes.

MARGERY O' THE MILL. By M. E. FRANCIS. 7¾ × 5. 315 pp. Methuen. 6*s*.

A MAN OF NO IMPORTANCE. By "RITA." 8 × 5¼. 330 pp. Hurst and Blackett. 6*s*.

THE NEW RELIGION. By MAARTEN MAARTENS. 7¾ × 5. 384 pp. Methuen. 6*s*.

THE HELPMATE. By MAY SINCLAIR. 7¾ × 5. 444 pp. Constable. 6*s*.

KATE MEREDITH. By C. J. CUTLIFFE HYNE. 7¾ × 5. 308 pp. Methuen. 6*s*.

THE 10.12 EXPRESS. By W. E. GROGAN. 7¾ × 5. 327 pp. Sisleys. 6*s*.

THE LADY OF THE BLUE MOTOR. By G. SYDNEY PATERNOSTER. 7¾ × 5. 314 pp. J. Long. 6*s*.

THE WHITE COUNTESS. By FLORENCE WARDEN. 7¾ × 5. 315 pp. J. Long. 6*s*.

MY LADY OF WHIMS. By FLORENCE WARDEN. 7½ × 5. 306 pp. Chatto and Windus. 6*s*.

THE MYSTERY OF MARY ANNE AND OTHER STORIES. By GEORGE R. SIMS. 7¾ × 5. 309 pp. Chatto and Windus. 3*s*. 6*d*.

TALES OF TWO PEOPLE. By ANTHONY HOPE. 7¾ × 5. 332 + 40 pp. Methuen. 6*s*.

COMRADES TWO. By ELIZABETH FREMANTLE (Kit-Cat Novels). 7¾ × 5¼. 246 pp. Heinemann. 4*s*. n.

FAIR MARGARET. By H. RIDER HAGGARD. 7¾ × 5. 374 pp. Hutchinson. 6*s*.

LOVE THE CRIMINAL. By J. B. HARRIS-BURLAND. 7½ × 5. 327 pp. Greening. 6*s*.

THE TOAD AND THE AMAZON. By G. F. TURNER. 7¾ × 5. 311 pp. Ward Lock. 6*s*.

THE WEAVERS. By SIR GILBERT PARKER. 7¾ × 5. viii. + 465 pp. Heinemann. 6*s*.

GOSSIP CORNER. By WALTER RAYMOND. 7¾ × 5¼. 244 pp. Hodder and Stoughton.

THE SLANDERERS. By WARWICK DEEPING. 7¾ × 5. 340 pp. Cassell. 6*s*.

THE MYSTERY OF LADY ISOBEL. By E. R. PUNSHON. 8 × 5. 328 pp. Hurst and Blackett. 6*s*.

THE LITTLE ANARCHIST. By A. W. MARCHMONT. 7¾ × 5. 318 + 16 pp. Ward Lock. 6*s*.

THE SINNERS' SYNDICATE. By CORALIE STANTON and HEATH HOSKEN. 8 × 5. 318 pp. Hurst and Blackett. 6*s*.

HISTORY.

ENGLISH CHILDREN IN THE OLDEN TIME. By ELIZABETH GODFREY. 9 × 5½. xvii. + 335 pp. Methuen. 7*s*. 6*d*. n.

LITERARY.

THE SEA CHARM OF VENICE. By STOPFORD A. BROOKE. 6¾ × 4½. 113 pp. Duckworth. 2*s*. 6*d*. n.

CHARACTER AND COMEDY. By E. V. LUCAS. 7 × 4¼. 239 pp. Methuen. 5*s*.

ENGLISH HUMORISTS OF TO-DAY. By J. A. HAMMERTON. 7¾ × 5. viii. + 278 pp. Hodder and Stoughton. 3*s*. 6*d*.

HOW TO READ ENGLISH LITERATURE. II. DRYDEN TO MEREDITH. By LAURIE MAGNUS. 6¾ × 4¼. 203—433 pp. Routledge. 2*s*. 6*d*.

MEDICAL.

ON STAMMERING, CLEFT-PALATE, SPEECH LISPING. By MRS. EMIL BEHNKE. 6¾ × 4¼. 92 pp. Sampson Low. 1*s*. n.

MISCELLANEOUS.

MY JOURNAL. A Monthly Magazine dealing with matters of general interest, Literature and The Drama. Edited by DR. DABBS. 9½ × 6½. 48 pp. Wyman. 3*d*.

SOME CLERICAL TYPES. By JOHN KENDAL. 7¾ × 6. 30 pp. Lane. 2*s*. n.

MUSIC.

THE OPERAS. A Sketch of the Development of Opera. By R. A. STREATFEILD. With an Introduction by J. A. FULLER MAITLAND. Third edition, revised and enlarged. 8½ × 5½. xvii. + 359 pp. Routledge. 6*s*.

NATURAL HISTORY.

PICTURES FROM NATURE'S GARDEN. Stories from Life in Wood and Field. By H. W. SHEPHEARD-WALWYN. 7¾ × 5. 311 pp. J. Long. 6*s*.

FIFTY-TWO NATURE RAMBLES. A Series of Open Air Talks for Young People. By W. PERCIVAL WESTELL, F.L.S. 8 × 5½. 237 pp. R.T.S. 3*s*. 6*d*.

PHILOSOPHY.

THE CASE OF EXISTENCE. By NORMAN ALLISTON. 7¾ × 5. 262 pp. Kegan Paul. 5*s*. n.

THE HIGHER AGNOSTICISM. By F. H. BALFOUR. 7¾ × 5. 187 pp. Greening. 3*s*. 6*d*. n.

POETRY.

THE RHODES MEMORIAL AT OXFORD. The Work of Cecil Rhodes. By THEODORE WATTS-DUNTON. 10¼ × 8. 40 pp. Frowde. 1*s*. 6*d*.

Digitized by Google

SONGS OF EXILE. By MAURICE BROWNE. 7 × 5¼. Samuari Press. 2*s.* n.

A SPIRIT MESSAGE FROM ROBERT BURNS. By "A MEMBER." Kegan Paul, Trench, Trübner & Co. 1*s.* n. and 6*d.* n.

SPORT.

THE SPIRIT OF THE LINKS. By H. LEACH. 7¾ × 5. 314 pp. Methuen. 6*s.*

POLITICAL.

JANUS IN MODERN LIFE. By W. M. FLINDERS PETRIE. 7½ × 5. 111 pp. Constable. 2*s.* 6*d.* n.

GERMANY'S SWELLED HEAD. By EMIL REICH (DOCTOR JURIS). 7¼ × 4¾. 189 pp. Robinson. 1*s.* n.

REPRINTS.

GEORGE HERBERT'S POEMS: With an introduction by ARTHUR WAUGH. 277 pp. Frowde. 1*s.* n.

HORNE'S NEW SPIRIT OF THE AGE: With an Introduction. By WALTER JERROLD. 471 pp. Frowde. 1*s.* n.

LEIGH HUNT'S "THE TOWN." With an Introduction and Notes by AUSTIN DOBSON. 527 pp. Frowde. 1*s.* n.

THE COLLECTED WORKS OF HENRIK IBSEN. Vol. IX. ROSMERHOLM, THE LADY FROM THE SEA. With Introductions by WILLIAM ARCHER. 7¾ × 5¼. 349 pp. Heinemann. 4*s.*

THE PENTLAND EDITION OF THE WORKS OF ROBERT LOUIS STEVENSON. With Bibliographical Notes by EDMUND GOSSE. Vols. 13 to 16. 9 × 6. 317, 265, 477, 451 pp. Cassell.

SMOLLETT'S TRAVELS THROUGH FRANCE AND ITALY. With an Introduction by T. SECCOMBE. 352 pp. Frowde. 1*s.* n.

FIELDING'S JOURNAL OF A VOYAGE TO LISBON. With Introduction and Notes, by AUSTIN DOBSON, and two Illustrations. 187 pp. Frowde. 1*s.* n.

EMPEROR AND GALILEAN. The Collected Works of HENRIK IBSEN. Vol. V. With Introduction by W. ARCHER. 7¾ × 5¼. xxxii. + 480 pp. Heinemann. 5*s.*

THE WORKS OF JOHN RUSKIN. Edited by E. T. COOK and ALEXANDER WEDDERBURN. Vol. XXXI. Bibliotheca Pastorum. 10 × 6½. xlii. + 521 pp. Allen.

SCIENCE.

SECOND REPORT OF THE WELLCOME RESEARCH LABORATORIES AT THE GORDON MEMORIAL COLLEGE, KHARTOUM. By ANDREW BALFOUR, M.D., F.R.C.P., etc., Director. 11 × 7½. 255 pp. Khartoum: Department of Education, Soudan Government.

THEOLOGY.

THE HOLY BIBLE. An essentially and exclusively Church Book. By the REV. HENRY ARTHUR THORNE. 8¾ × 5½. 90 pp. Mowbray. 2*s.* n.

THE LIFE OF CHRIST ACCORDING TO ST. MARK. By W. H. BENNETT. 8¼ × 5½. vii. + 295 pp. Hodder and Stoughton. 5*s.*

SERMONS TO CHILDREN. Second Series. By the REV. S. BARING-GOULD. 7½ × 4¾. ix. + 193 pp. Skeffington. 3*s.* 6*d.*

TRAVEL.

A BOOK OF THE CEVENNES. By S. BARING-GOULD. 7½ × 5. 308 pp. John Long. 6*s.*

CORDOVA. A CITY OF THE MOORS. By A. F. CALVERT and W. M. GALLICHAN. With 160 Illustrations. 7¾ × 5. 108 pp. Lane. 3*s.* 6*d.* n.

THE LAKES OF NORTHERN ITALY. By RICHARD BAGOT. 7 × 4¾. 308 pp. Methuen. 5*s.* n.

QUEER THINGS ABOUT PERSIA. By EUSTACHE DE LOREY and DOUGLAS SLADEN. 9½ × 6¼. xix. + 381 pp. Nash. 21*s.* n.

TOPOGRAPHY.

NOOKS AND CORNERS OF OLD ENGLAND. By ALLEN FEA. 8¼ × 5½. 274 pp. Nash. 10*s.* 6*d.* n.

LITERARY, DRAMATIC, AND MUSICAL NOTES.

"SOCIAL Shanghai" is a magazine dealing with social life in Shanghai. The April issue, which is before us, contains articles on Well-known Foreign Residents in China, Shanghai Stories, Camera Notes, Literary Jottings, Music in Shanghai, the Shanghai Yacht Club, Social Notes. These, however, are only a few of the matters dealt with in the magazine, which is copiously illustrated in colour. M. Shorrock is the editress and proprietor, and the annual subscription is $10 in Shanghai and outports, and $11 to all other countries of the Postal Union.

Mr. Werner Laurie is publishing a volume of essays for Mr. Hubert Bland, which will be somewhat similar to the author's "With the Eyes of a Man." He has already published a third and cheap edition of Mr. Bland's "Letters to a Daughter."

A second volume of "The Garden That I Love," by Mr. Alfred Austin, is about to be published by Messrs. Macmillan.

Mr. Robert Hichens, who has gone to Egypt to write a series of six articles for the *Century* Magazine of New York, which will afterwards be published as a book, with coloured illustrations, is just beginning a new novel. His two latest stories —"Barbary Sheep," and "A Spirit in Prison," which is a sequel to "The Call of the Blood"— are now running as serials in English and American magazines. The former has been issued in book form in America.

A "Study of English Children in the Olden Time," by Elizabeth Godfrey, has been recently published by Messrs. Methuen. It deals not only with bygone theories of education, but with quaint anecdotes and records of forgotten rhymes and games, and is fully illustrated.

We have received a prospectus of *The Neolith*, a quarterly publication which will be shortly produced under the direction of E. Nesbit, Graily Hewitt, F. Ernest Jackson, and Spencer Pryse. The contents will be written out by Graily Hewitt and his assistants, and the printing will be entirely by lithography. In addition to literary

Digitized by Google

contribtions from high sources, each number will contain six original lithographs by artists of European reputation.

"Three Plays with Happy Endings" is the title under which "The Return of the Prodigal," "The Charity That Began at Home," and "The Cassilis Engagement," by Mr. St. John Hankin, have been published in one volume by Messrs. French. They have also been published separately in paper covers.

A first novel, by Miss Eva Lathbury, has been published by Mr. Alston Rivers. It is called "Mr. Meyer's Pupil." Miss Lathbury is at present engaged on another book, of which the title is not yet decided upon.

Messrs. Everett are publishing early this month a novel by Derek Vane. It is called "The Secret Door," a title taken from the following quotation on the first page:—"In how many lives is there a Secret Door, of which the Warders are Fear and Anguish?"

Mr. Henry Frowde has forwarded us two new volumes of "The World's Classics" series:—Fielding's "Journal of a Voyage to Lisbon," edited, with introduction and notes, by Mr. Austin Dobson; and Smollett's "Travels Through France and Italy," with an introduction by Mr. T. Seccombe.

"The Lover of Queen Elizabeth," being the story of the life of Robert Dudley, Earl of Leicester, by Mrs. Aubrey Richardson, has been published by Mr. Werner Laurie. The aim of the writer has been to discover fresh facts about the "Compleet Favourite," to discern his true character, and to determine his real designs.

Mr. Arnold publishes this month a novel by Mr. Frank Savile, entitled, "The Desert Venture," of which the scene is set in Morocco. Mr. Savile is now at work on a story of modern Montenegro, to obtain information for which he has made two or three expeditions into Montenegro and Albania.

"For Valour" is the title of a book by Miss Kate Stanway, published by Mr. H. J. Drane. It is a complete record of the Victoria Cross, and contains many reproductions of the autographs of V. C. heroes, from Crimean times to the Boer war.

"Chance the Changeling," by Maude C. Knight, lately published by Greening & Co., is a novel of the present day dealing with the love stories of several characters in widely different stations of life, the threads of whose destinies are curiously interwoven. Cases of mistaken identity, of kidnapping and poisoning, accidents and rescues, produce a combination of adventurous situations, from which the characters are not extricated till the final chapter.

The same writer has contributed an account of a motor-drive round the Lake of Geneva to the summer number of *The Car Illustrated.*

"Purple Heather," Alan St. Aubyn's new novel, published by Mr. John Long, deals with life on Exmoor under its various aspects and conditions, more especially with the Doone Valley and the country that Blackmore has already made famous.

Since the last issue of *The Author* the second volume of "Stories from the Operas" has been published by Mr. T. Werner Laurie. The two volumes comprise the more popular tales arranged from the grand operas, simply written, and in accordance with the libretto. Included in the present volume, which is dedicated to Mr. Charles Manners, are some of the more recent works. Messrs. Sir Isaac Pitman's Sons are publishing next month a new book by Father Robert Hugh Benson, entitled "Lord of the World," a forecast of Society 100 years hence. Father Benson has also in prospect, with a collaborator, an historical novel dealing with St. Thomas à Becket.

Mr. J. Bloundelle-Burton's new novel, "A Woman from the Sea," will shortly be published by Mr. Eveleigh Nash. In it the author returns to the French Revolutionary period, as in the case of "The Year One" and "The Fate of Valsec," but the scene is laid partly in England and partly amidst the workings of the Revolution in provincial districts, a phase of the sanguinary outbreak less known but equally as exciting as that of the Capital. Through the romance there runs also the question of whom the "Woman from the Sea" is, and in what way she is doomed to influence the fortunes of the hero and heroine.

Mr. Arthur Machen has just completed a new romance in which he endeavours to show how the modern world struck a boy who was nourished in the Celtic Dream.

The writer who contributes to the *Temperance Chronicle* under the *nom de plume* "Medicus Abstinens" is about to bring out in book form a selection from his weekly articles under the title of "Sidelights on Alcohol." The Church of England Temperance Society will publish the book, which deals from a medico-temperance point of view with thirst, the fluid equilibrium of the body, the skin, alcohol and bodily temperature, alcohol and the arteries, Bright's disease, alcohol in the hospital and the treatment of inebriety, with special reference to patent cures for inebriety.

"Children of the New Century; or, Physiology made Easy," is the title of a book comprising twelve readings by Miss Rose Harrison. The object of the work, as indicated in the preface, is to convey to the children's mind, with the aid of many simple and apt illustrations, the cardinal facts of the elements of Physiology and Hygiene.

"Songs in Exile" is a collection of poems by Mr. Maurice Browne. "Summer in England," "The

Digitized by Google

Swallow's Song," "At Dusk," are the titles given to some of the verses. The Samurai Press are the publishers.

Miss Jetta S. Wolff, author of "Les Français en Voyage," etc., has just finished a book of extracts from the works of Alphonse Daudet, with a short life of this favourite French writer. It will be published early next year by Edward Arnold.

Miss Oliver Parr is publishing this autumn, through Messrs. Washbourne (London, Glasgow and America), a volume of short stories entitled "Back Slum Idylls." The stories are all true incidents of her mother's prison and guardian work, and the volume is illustrated by Mr. E. J. Wheeler.

Messrs. Abel Heywood & Son, of Manchester, have included among their series of original plays for children "The Old Woman who Lived in a Shoe," by Miss L. Budgen. This little play, with music, is arranged for eight characters, and includes two numbers from the same author's "Songs for Children," published by Mr. Joseph Williams.

The vindication of trypsin, the new remedy for cancer, is the object of Dr. C. W. Saleeby's book, "The Cure for Cancer," published by Messrs. Chapman. The book is so written as to make the subject readily comprehensible to the general public, as well as to the medical profession.

This month will appear the Queen's Letters, being a selection from the correspondence of Queen Victoria, upon which Mr. A. C. Benson has been working for over three years. Mr. Benson will also publish a book called "The Altar Fire." His series of essays, now appearing in the *Cornhill* under the title "At Large," will be issued in book form next year.

Mr. Eveleigh Nash publishes "The Wondrous Life," a novel by Mr. Charles Marriott. It is a study of the sacrifice of the strong to the weak, and the scene is laid in a Somersetshire village.

Among Messrs. Macmillan & Co.'s autumn announcements we notice a volume of "Poems Old and New," by Margaret L. Woods. Under the heading of fiction are "Arethusa," by F. Marion Crawford; "The Stooping Lady," by Maurice Hewlett, which originally appeared as a serial in the *Fortnightly;* and a pocket edition of the works of Rudyard Kipling. History includes the "General History of Western Nations from 5,000 B.C. to 1900 A.D.," Vols. I. and II., by Dr. Emil Reich, and a cheap edition of Mr. Marion Crawford's "Gleanings from Venetian History," illustrated by Mr. Joseph Pennell. A new volume in the Highways and Byeways series is also announced—"Highways and Byeways in Kent," by Walter Jerrold. Sir Oliver Lodge contributes to science a revised and enlarged edition of "Modern Views of Electricity," and politics are represented by "England and Germany," by Austin Harrison, being a reprint of the series of articles, somewhat enlarged, which appeared in the *Observer*.

Messrs. Hutchinson are publishing a new romance by Mr. Rider Haggard, entitled "Fair Margaret," which deals with the period of Henry VII. in England, and of Ferdinand and Isabella in Spain. Mr. Haggard has also completed a Zulu romance laid in the days of King Dingaan, which Messrs. Pearson will run as a serial, beginning this month.

Messrs. Hutchinson have also a novel by Mr. Charles Garvice, "The Gold in the Gutter," and will publish in November a sixpenny edition of the same author's "Heart for Heart." Mr. Garvice is starting, on October 1, on his fourth Lecture-Recital Tour in the north of England and Scotland. His subject is "Some Humourists Grave and Gay," and consists of brief, critical and biographical sketches of some of the humourists, English and American, and the recital of extracts from their works.

In "The Story of Insect Life," Mr. W. Percival Westell deals in a popular manner with the common species of British insects. The style of treatment is intended to encourage the intelligent life-study of insects by our younger folk and to discourage collecting. The book, which is fully illustrated with photographs and coloured plates, is published by Mr. Robert Cully.

A new book by Mr. W. Hope Hodgson is being published by Messrs. Chapman & Hall, entitled "The Boats of the 'Glen Carrig.'"

"The Weavers," by Sir Gilbert Parker, M.P., contrasts the glow and glamour of the Orient with pictures of English social and political life. Having appeared serially in *Harper's Magazine*, it has now been simultaneously published in England and America by Messrs. Heinemann and Messrs. Harper & Bros. respectively.

"Triumphant: the Embodiment of an Ideal," is the title of a new short novel from the pen of May Evans ("A Welsh Spinster"). The scene of the story is laid chiefly in South Wales, and is redolent of the atmosphere of that romantic country. In telling the life-story of the heroine, Margaret Allen, a beautiful character of superior mind, Miss Evans gives pictures of many of the fast-dying habits and customs of South Wales—among others, a "riding" wedding.

Mrs. Hubert Bland, whose story for children, "The Enchanted Castle," which has been running in the *Strand*, Mr. T. Fisher Unwin will publish this winter, is completing a novel of life among London art students. Her poem, "Inasmuch As I Did it Not," which appeared in the *Daily News*, will shortly be issued as a booklet, probably with illustrations by Mr. Spenser Pryse.

"The Last Empress of the French," being the

Digitized by Google

life of the Empress Eugénie, wife of Napoleon III., by Philip W. Sergeant, has been published by Mr. Werner Laurie.

Mr. Walter Crane has published his autobiography, which contains, *inter alia*, notes of travel in Europe and America, recollections of distinguished people he has met, and letters from many eminent artists. The book is, naturally, full of illustrations.

Miss Beatrice Harraden has for some time past been engaged on a long novel, which is now approaching completion. The scene of the story is laid entirely in London.

Messrs. Methuen & Co. announce the publication of a work by M. Sturge Henderson, "George Meredith, Novelist, Poet, Reformer." The book is a careful study of the novels in chronological order, and of the consistent ideas underlying Meredith's work as novelist, poet, critic, and essayist. These ideas, as far as possible, are set forth not as abstractions but in relation to character and dialogue.

"Five Nights," the new book by Victoria Cross, will be issued by Mr. John Long in April next. It will be somewhat different in scheme and construction from the author's previous works. Of her last book, "Life's Shop Window," 10,000 copies were sold before publication. The scene of "Five Nights" is laid in Alaska, England, and Mexico, and is largely an exposition of the artist's temperament and view of life.

On Tuesday, August 27, Mr. Henry Arthur Jones's play, "The Hypocrites," which had had a successful run in America, was produced for the first time in England at the Hicks Theatre. The plot turns on the efforts of a family to marry their son to the daughter of a wealthy baronet, in the face of the opposition of a curate, who is championing a girl the son has betrayed. The cast included Miss Marion Terry, Miss Doris Keane, Mr. Leslie Faber, and Mr. J. H. Barnes.

"Fiander's Widow," a comedy in three acts, by Sydney Valentine and M. E. Francis (Mrs. Blundell), was produced at the Garrick Theatre on August 28. The comedy is a dramatised version of Mrs. Blundell's novel of the same name, that appeared some years ago, and breathes the atmosphere of rural Dorsetshire. In the cast are Miss Miriam Clements, Mrs. Charles Calvert, and Mr. Sydney Valentine.

A new version of Mr. Hall Caine's play, "The Christian," was presented at the Lyceum on August 31. It is frankly a play with a purpose, and, while the central theme is the physical relationship of the sexes, the rescue of the outcasts of Society is the object aimed at and dealt with by the author. Miss Keith Lytton, Miss Alice Crawford, Mr. Matheson Lang, and Mr. A. B. Imeson are included in the cast.

"Her Son," the four-act play by Mr. H. A. Vachell, which originally appeared in a series of *matinées* at the Playhouse some months ago, has been revised, and was produced at the New Theatre on September 2, with Miss Winifred Emery, Miss Suzanne Sheldon, Mr. Kenneth Douglas, and Master Bobby Andrews in the principal rôles.

Mr. Lawrence Binyon's tragedy in four acts, "Attila," was produced at His Majesty's Theatre on September 4, with Mr. Oscar Asche in the title-rôle, supported by Miss Lily Brayton, Miss Mary Rorke, Mr. H. R. Hignett, and Mr. J. Fisher White. The incidental music was composed by Sir Charles Villiers Stanford. We understand that Mr. John Murray is publishing the play in book form.

At the Lyric Theatre, on September 10, Mr. H. V. Esmond produced a romantic play, "Under the Greenwood Tree." The heroine, a wealthy orphan, deserts her house in Park Lane for a gipsy caravan in the New Forest; and on her subsequent adventures the play turns. The leading characters are in the hands of Miss Maxine Elliott, Miss Mary Jerrold, Mr. Charley Cherry and Mr. Eric Maturin.

PARIS NOTES.

FRANCE has lost in Sully Prudhomme one of her greatest poets. His works could never be popular, for they are too delicate and too full of thought to be read by the masses, but all lovers of Shelley would appreciate the rare and exquisite quality of the poems contained in the volumes entitled "Vaines Tendresses," "Epreuves," and "Solitudes."

Sully Prudhomme was born in 1839. He first studied for the École Polytechnique, and later on law, but on coming into a small legacy he was able to devote himself entirely to literary work. His first volume was published in 1865; "Stances et Poèmes." *Le Vase brisé*, which appeared in this collection, attracted great attention, and it is by this poem that Sully Prudhomme is now known throughout the world. His other works were "Epreuves," "Solitudes," "Impressions de Guerre" (1870), "Destins," "Vaines Tendresses," "La Justice," "Le Bonheur," "La Révolte des Fleurs," "Le Prisme," and his prose works are entitled "De l'Expression dans les Beaux-Arts," "Reflexions sur l'Art des Vers." His last volume was on Pascal. In 1881 Sully Prudhomme was elected a member of the French Academy, and in 1901 he was awarded the Nobel prize. With this money he

Digitized by Google

founded an annual prize for encouraging young poets.

For the last few years Sully Prudhomme had been living very quietly in the country, as his delicate health made it necessary that he should leave Paris. Only a few months ago a delegation of Academicians and poets paid him a visit and presented him with a medal by Chaplain in commemoration of his twenty-five years' membership of the French Academy. His death is universally deplored. He was a member of the Lyons Academy of Science and Art, of the Belgian Academy of Science and Art, and of the Hungarian Academy of Science. He also had various Orders, which had been conferred on him by Russia and Roumania. His funeral, with military honours, took place at the Madeleine, and he is buried at Père Lachaise.

Hector Malot, the well-known French novelist, died in July. He was born in 1830 and came to Paris when quite a young man to study law, with the idea of succeeding to his father's practice, but a literary career tempted him, and his first novels had great success. The list of his works is too long to give in full. "Sans Famille" is the novel which won for him world-wide fame. "La Petite Sœur," "Le Sang bleu," "Séduction," "Mondaine," "Mariage riche," "Justice" and "Mère" are also well known. He was a prominent member of the *Société des gens de lettres* for over thirty years. Hector Malot gave up writing in 1895 and retired, with his family, to Fontenay-sous-Bois, where he died at the age of seventy-three.

The "Souvenirs de General Lacretelle," edited by Jacques de La Faye, is a most interesting volume of memoirs treating of the Second Empire and the first twenty years of the Republic.

General Lacretelle was the son of an officer of the First Empire, who fought valiantly in Spain. On leaving the military school of St. Cyr, Lacretelle asked to be enrolled in the *Legion étrangère*, as he was eager for active service. He tells of his life in Africa, of conflicts with the Arabs, of the overthrow of Louis Philippe, and of the reign of Napoleon III. On the declaration of war with Russia he again asked to be sent to the front. There are some extremely interesting episodes relating to this period of his life. General Lacretelle was an excellent correspondent, so that, thanks to the letters to his various friends, as well as to his own written account of the forty-seven years spent in the service of his country, we are taken on in this volume through the war of 1870 and the years that followed. During the latter part of his life General Lacretelle devoted much time to politics, and represented Maine-et-Loire in the Chamber of Deputies. The whole book is written in a lively, interesting way, and it contains biographical notices of other military celebrities of the same epoch, among others of Admiral Courbet, General de Sonis, General de Laveaucoupet and General de Ladmirault.

"Une petite nièce de Lauzun," by M. de Coynart, is an interesting account of Henrietta, daughter of the Comte de Nogent, and of the times in which she lived.

"Témoins de jours passés" is the title of a volume by M. Etienne Lamy. It consists of four studies, the first of which is on the Souvenirs of Comte de la Ferronays. In the second and third of these sketches, devoted to the last days of the Empire, M. Lamy treats of the death of the Duc d'Enghien, and of the qualities and mistakes of Napoleon. The last of these four studies is written on the "Journal de Charles de Lacombe." It is on the period from 1871 to 1873, and the *rôle* of the National Assembly and that of M. Thiers.

In "Reines de l'émigration," by the Vicomte de Reiset, the author gives us a charming sketch of Louise d'Esparbés, Comtesse de Polastron.

In "La Fille de Louis XVI.," M. Lenôtre's latest volume of "Mémoirs et Souvenirs sur la Révolution et l'Empire," the memoirs written by Marie Thérèse-Charlotte herself, about the captivity of her parents up to the time of the death of her brother in 1795, are most interesting.

"Correspondance, lettres de jeunesse," by Emile Zola, is the first volume of the correspondence of the French novelist, and contains letters written to his intimate friends describing all his struggles, moral and material, from the time he came to seek his fortune in Paris.

"La Rhodesia," by E. de Renty, is a book which will probably interest English readers more than French ones. It is a study of the organization and administration of the company founded by Cecil Rhodes, and contains chapters on the agriculture, the commerce, mines, and public works of the country.

"Le Seuil," by Pierre de Beaupré, is a novel by a Frenchman, in which a certain class of English society is studied. The author seems to be well acquainted with the people he describes. The question raised, although not put into actual words, seems to be whether the boasted freedom of the English girl, exaggerated as it undoubtedly is at present, is altogether satisfactory. We see in this novel a family of extreme individualists, a daughter left free to follow her own devices; we see her as a guest at a house-party, and we have a picture of modern English entertainment, and of manners and customs which we can easily understand must have amazed a Frenchman, accustomed as he is to the care and forethought of French parents, even in the working classes, for their daughters. The book has been much discussed, and the general

Digitized by Google

opinion seems to be that it is not an exaggeration, but a picture drawn from the every-day life of a large class of modern society in England.

"Calvaire de femme," by Madame Daniel Lesueur, consists of two books: "Le fils de l'amant" and "Madame l'Ambassadrice." Both volumes are dramatic, and full of episodes dear to the heart of readers of *feuilletons*.

"L'Ecran brisé," by Henry Bordeaux, is the title of a volume containing four novelettes: *L'Ecran brisé*, *La Maison maudite*, *La jeunne fille aux oiseaux* and *La Visionnaire*.

Among the recent novels are "Le mariage d'Agnès" by Jules Claretie, "Le Grief secret" by H. Rabusson, "Tu ne tueras pas" by Marguerite Rolland, "Femmes" by Marcel Prévost, "Sybaris" by Jean Bertheroy, "Contre le sort" by J.-H. Rosny, "Quand j'étais homme" by Camille Lemonnier.

The Comédie Française has just produced the new play by MM. Guiches et Gheusi, entitled "Chacun sa Vie."

The Odéon opened with "Le Roi Lear." The classical matinées are to commence on the 31st of October with "Tartuffe," preceded by a lecture on the play by M. Alfred Capus, and the first new piece is to be "Les Plumes du paon."

The Théâtre Réjane has an interesting programme for the winter. The first pieces are "La Timbale" by MM. P. Vandérem and G. Lenôtre, "Vieil Homme," a five-act comedy by M. G. de Porto-Riche, "Madame Mouton" by MM. Sylvane and Monézy-Eon, "Qui perd gagne" by Alfred Capus. Plays are also announced by Anatole France and by M. Oudinot.

M. Henry Bernstein is writing a play, the subject of which is taken from M. Binet-Valmer's curious novel "Les Mésèques."

Sardou has just finished a five-act historical play, entitled "L'Affaire des poisons," which will be produced at the Porte St. Martin Theatre after M. Aicard's play.

ALYS HALLARD.

SPANISH NOTES.

"GALICIA," by Manuel Murguia, is an admirable work on this most interesting province of the north-west of Spain, for it treats of the history, monuments, geography and traditions of the region. The book is a well illustrated quarto volume of 1,188 pages, and not only does the author write with the authority of a member of the Academy of History of Spain, and president of the Academy of Galicia, but his references to its traditions and superstitions are made in the poetic spirit of one who is steeped in the love of the land.

The work opens with an able disquisition on the early invasions of the district. The indubitable traces of the Celts are well touched upon; and the influences of Rome and Gaul on the religion and customs of the people are ably set forth.

Those interested in the connection of England with Spain during the past millenium will find that Galicia was the seat of many points of contact between the two countries, especially after the Black Prince came hither to support Peter the Cruel against Henry of Trastamar. The records of Santiago and Corunna form indeed quite a history of the many circumstances in which the two countries were mutually concerned. Manuel Murguia, moreover, knows how to interest the archæologist; for his scientific treatment of the monoliths are an interesting feature of Galicia; and from the province of science he passes to that of poetry in his disquisitions on the troubadour-literature of the region which is so closely related with that of the south of France, and in which one can still see the same spirit as that which animated Alphonso the Wise in 1255. This book on Galicia is published by Daniel Cortezo in Barcelona, and certainly forms a most instructive companion to a visitor to this beautiful part of the Peninsula.

It is from the pen of this same historian that the *Temporada* (the weekly organ of Mondariz) publishes an interesting record of the island of Cortegada at the mouth of the river Arosa, which has recently been presented to the King of Spain as the site of a new summer palace. The gift of this Island was an especial attention of the Galicians to their English Queen, as it is opposite Villagarcia where the British ships are familiar sights, and near Vigo, the point of touch with England. "La literatura gallega en el xix siglo" by Eugenio Carré Aldao, is a most useful work to those who care to pursue their studies in Galician literature. Manuel Curros Enriquez takes an important place in the book, and the work forms a key to many problems of the connection of Provencal lore with that of Galicia by pointing to the characteristics of of the chief poets of past ages.

As a poet of the present day, Rosalia Castro de Murguia, the late wife of the historian, has a very warm place in the hearts of her compatriots; for the verses in which she voiced the feelings and the suffering of the poor peasants of the region were the fruit of her own strong, independent sympathetic nature. As a student of Heine she emerged from the grandiose style of ordinary Spanish poetry to the more simple German form which was so suited to her nature. It is from her pen that Spain has a powerful expression of the feeling

Digitized by Google

which is aroused by the tomb of Sir John Moore at Corunna.

To pass from Galicia to Asturias we must note a poet whose works have already been notified in the book called "El Mundo literario Americano" by the Baronesa de Wilson, i.e., Martin Gonzalez del Valle, Marqués de la Vega de Anzo. To read such poems as "Fragments of a Letter," "Spring," "Remember," etc., is to see how adequate is the Spanish language to express feelings which are sincere enough to be echoed by every one who has been acquainted with grief. The verse in which the poet exclaims that "Heaven is the land of those who suffer, weep, hope and love," is only one of the many which may be termed international, so independent are they of any difference of clime or religion.

The Marqués de la Vega Anzo's breadth of study and sympathy has also made its mark in the realm of prose, for it is from his pen that a complete compendium of the poets of Cuba has been published under the title of "La Pœsia lirica en Cuba."

To those who are not acquainted with Cuban literature the introduction to the various poets of the Island, with specimens of their styles, is replete with interest.

"Ocios de un estudiante" (Idle hours of a student) is a readable little volume of essays by the son of the above-mentioned author, who writes under the pseudonym of Vicente de Castañedo. The dissertation on "Idearum Español" is certainly the most erudite of the studies. For he gives a survey of the opinions of such leading writers of the day as Unamuno and Navarro y Ledesma upon the author of the book, which is so popular in the Peninsula, before he passes to his own opinion of Gavinet, who has certainly been successful in putting metaphysical truths in a form simple enough to be read by those who cannot boast of much deep learning. The fact of the "Idearum" being only a book of 163 pages shows that the Andalusian author has known how to impart knowledge in small and pleasant doses.

The essay on Mosen Verdaguer shows Vicente de Castañedo's acquaintance with poets of other lands, and this enables him to give a fairer criticism of his subject.

Those interested in bright and clever Spanish plays will be glad to hear of those of Señor don José Fernandez Bremon. In "La Pasion de un viejo," the Viejo (old man) is so loyal and charming that one does not wonder that the young heroine is sufficiently captivated by his true and unselfish devotion to claim her right to return it when he is prostrated by paralysis brought on by indignation at the injustice with which she is treated.

"El Elixir de la Vida," from the pen of the same Señor Bremon, is a clever skit on the *equivoques* natural to a circle where this elixir is supposed to be possessed.

At the recent fête given in honour of the visit of the Bishop of Madrid-Alcala at the Hydropathic Establishment of Mondariz, the aula saw not only a very good representation of a dramatic nature and a musical performance, but it was also the occasion for the declamation of some of his own poems by the Portuguese poet, José de Faria Machado, who is attaché to the Legation of Portugal at Stockholm. This diplomat has written various volumes of verse, and his "Eterna Fabula," "El Sol de Maio," and "Alimete da Rainha," have all been performed with great success at the Theatre Amelia in Lisbon.

Rafael Fuembuena, who is well known at Vigo for his literary work, has now published a pretty little booklet called "Apuntes" (Notes), and as these notes bear upon various phases of society and are presented in a very dramatic form, one only regrets that they are so short and that the glimpses which they give of life do not widen into a broader stream where the author's evident talent would be seen to better advantage.

El Feminal, the new monthly review of Barcelona, is gallantly progressing, and the editress, Senora Dona Cormen Karr Lasarte, is to be congratulated on the able way she is conducting this review for the help and edification of her Catalonian sisters.

Speaking of Catalonia reminds me of the valiant new newspaper *Solidaridad*, started in Barcelona for the express purpose of showing that the recent solidarity for the suffrage which has been so successful must not be confounded with any idea of separatism from the rest of Spain. And as reference has sometimes been made in *The Author* to the patriotic effort of Colonel Figuerola Ferretti to obtain a true suffrage in his country by petitioning the King to use his prerogative for forming a Provisional Government to secure this national boon, it is interesting to see that the Catalonian writer Defès devotes a whole article to an able disquisition on this movement of 1902, which was calculated to base the solidarity of Spain on gratitude to the King for its protection; and, as Defès shows, such a solidarity for the suffrage would always be superior to that of any particular region under those who may not be so loyal to the Dynasty.

The indefatigable Percy Galdos has published a new historical novel about Isabel II. under the title "La de les tristes Destinos," and in my next notes I hope to speak fully on Unamuno's new book called "The Life of Don Quixote and Sancho."

RACHEL CHALLICE.

Digitized by Google

COPYRIGHT AND PLAYRIGHT.

Recent Cases.

Philip v. *Pennell.*

THIS was an action brought by Miss Philip, the sole executrix of the late Mr. J. A. McNeil Whistler, to restrain Mr. and Mrs. Pennell, art critics, and Mr. Heinemann, publisher, from publishing letters written by the deceased artist. Mr. and Mrs. Pennell, who were writing a biography of Mr. Whistler, which Mr. Heinemann proposed to publish, obtained possession of original letters and documents written by Mr. Whistler, or copies of them, and claimed the right to use information as to his life and work which the letters contained.

Certain issues of fact were tried before Mr. Justice Kekewich, who decided that Mr. and Mrs. Pennell were authorised by Mr. Whistler to write his biography; and that, although the authority did not extend to the publication of letters or information contained in them, they were entitled, without such authority, to make use of the information for the purpose of describing the life and character of the artist. The defendants had no intention of publishing the letters or any extracts or paraphrases from them. The injunction, therefore, was refused, and the action was dismissed with costs.

The case, which on first impression had the appearance of raising an issue upon a question of copyright, has resulted in an important decision upon the limitation of confidential relations arising out of private correspondence. It has been frequently laid down that the writer of a letter has a proprietary right and can restrain its publication; but publication in such a case does not mean communicating the contents, but making a copy of the document by printing or otherwise. Apart from publication—in the copyright sense—a lawful use may be made of a letter without infringing the proprietary right of the author. For instance, if a letter does not appear on the face of it to be confidential, the receiver of the letter is entitled to communicate its contents. "I adopt the proposition of the defendants," said his Lordship, in delivering judgment, "that a man writing a letter, not marked or appearing on the face of it to be confidential, to a member of a family, necessarily contemplates, and must be taken to permit, that the contents of the letter shall be communicated, or the letter itself read to the family assembled round the breakfast-table, and that permission must, I think, extend to common friends gathering at a club or elsewhere."

Although it was not in issue in the case, an important question of copyright is unfortunately alluded to in the judgment, owing to certain admissions made by the defendants. In the pleadings the plaintiff claimed the right to restrain publication of the letters; and as the defendants did not intend to publish the letters, but only information contained in them, it was no part of their case to dispute this claim of the plaintiff. Their admissions, however, appear to have led the judge into assuming that, as a matter of law, the personal representative of a deceased author has the right to restrain publication of his posthumous writings. His Lordship says:—

"Mr. and Mrs. Pennell agree that they are not at liberty to publish, in the sense of printing, or otherwise multiplying copies of, any letters or documents written by Mr. Whistler, and they further agree that *the law which forbids their doing this* extends to extracts from and paraphrases of letters." And, "Mr. and Mrs. Pennell have frankly admitted *the proprietary right of the plaintiff* to prohibit the publication of letters."

These *obiter dicta* certainly imply that the plaintiff as personal representative—not the owner of the author's manuscript—had a proprietary right to restrain publication of the author's posthumous writings. Such a right appears to have been assumed in *Lytton* v. *Devey*, but in that case sec. 3 of the Copyright Act was not referred to; and the recent case of *Macmillan* v. *Dent* suggests that the provisions of the statute as to unpublished works of a deceased author had not been fully appreciated. In the later case, it may be pointed out, the letters had been published, and the dispute was as to the "copyright," which is distinct from the right to restrain publication; but the question is, can the personal representative of a deceased author restrain the publication of posthumous works.

It has often been stated, with an emphasis almost misleading, that copyright does not exist before publication. No doubt publication marks the commencement of the statutory term; and the interest of an author in his unpublished writings is called a common law right; but the latter so closely resembles copyright—and this is not generally appreciated—as to be hardly distinguishable from it. For instance, the right of an author before publication is a sole and exclusive right; he is at liberty to publish his writings, and he can restrain anyone else from publishing them. Moreover, he enjoys an assignable interest. Exclusiveness and assignability, for a limited period, are the characteristics of statutory copyright.

Such is the proprietary right of the author in his unpublished works during his lifetime. But when the author dies, to whom does this right belong—to his personal representatives, or to the owner of the author's manuscript?

Digitized by Google

In *Macmillan* v. *Dent* it was decided that the Copyright Act divested the author's personal representatives of the copyright in writings first published after the author's death. The copyright belongs to the owner of the author's manuscript from which the work is first published. Is it suggested that until a posthumous work is actually published the author's personal representatives can restrain publication? In other words, that he can prevent the owner of the author's manuscript from acquiring copyright, which the statute expressly takes away from the personal representative and confers upon the owner of the manuscript? In the judgment of Mr. Justice Kekewich the suggestion seems to be accepted as if it was the law.

The words of Lord Justice Vaughan Williams in *Macmillan* v. *Dent* are important upon this point. He says:—"They (*i.e.*, Mr. and Mrs. Steeds, owners of the author's manuscript), had not any copyright, but in my view, although they had no copyright, they had documents which, if they were the proprietors of them, gave them the right to acquire copyright." And then, referring to the agreement or assignment, he says, "I think there was an intention to transfer that inchoate right."

If the owner of the author's manuscript, therefore, has an inchoate right in the posthumous work, which is assignable for a valuable consideration to a publisher, it seems unreasonable to assume that the personal representative has a proprietary right to restrain publication, and can render the assignment valueless. The real effect of the Copyright Act appears to be to divest the author's personal representative of all proprietary rights in posthumous works, unless he is the owner of the author's manuscript. It is beyond dispute that the owner of the author's manuscript from which the work is first published acquires the "copyright." It is also clear that he has an "inchoate right" before publication. On the other hand, it is not clear that the personal representative has any proprietary right in the author's unpublished works, or that he can defeat the rights of the owner of the manuscript by restraining publication.

Tate v. *Fullbrooke.*

In this action Mr. Harry Tate, comedian, sought to restrain Mr. William Fullbrooke from performing a music hall sketch entitled "Astronomy," on the ground that it was a colourable imitation of his own sketch "Motoring," and infringed his playright. It was admitted that the dialogue in both sketches was not the same, and that the literary composition in the defendant's manuscript was not an infringement of the plaintiff's copyright. With regard to the playright, however, the evidence showed that the defendant, who had played in "Motoring" with the plaintiff, used the same "make-up" as the plaintiff, and imitated him during a part of the performance, and introduced into his sketch certain characters and incidents of stage business which were employed in the sketch of the plaintiff.

Mr. Justice Phillimore held that although there was a great deal of dissimilarity between the two entertainments, there was a substantial similarity, and therefore a great deal of the defendant's entertainment would have to be restrained. It had been contended that the plaintiff's entertainment was not entitled to protection as a dramatic piece, being merely "a collection of nonsensical remarks calculated to please vacant minds." His Lordship said that he was of opinion that the plaintiff's sketch was a dramatic entertainment within the Act, and that the plaintiff was the author. He thought that a dramatic piece could exist without any words at all, and even a mimetic sketch was entitled to protection. An idea or plot accompanied by gestures might be a dramatic piece or entertainment within the meaning of the statute. He gave judgment for the plaintiff for 40*s*. damages and costs, and granted an injunction to restrain the defendant from performing "Astronomy" in such a manner as to infringe the plaintiff's rights.

A stay of execution was applied for—but not granted—upon the ground that there was no precedent of an injunction to restrain a person from imitating another.

The case is interesting as showing that playright in situations, incidents, and stage business in a dramatic sketch—apart from the words—is entitled to protection; and the judge's observations support the opinion* that English law in this respect is analogous to the law in America, where it has been held that there may be playright even in a dance, if it contains a story with dramatic action and incidents.

Moreover, it is a significant instance of an author successfully maintaining an action for the infringement of his playright in a "stage-play," performed at a music hall not licensed for the performance of stage-plays under the Theatres Act. It has been pointed out† that although the performance of a "stage-play" is prohibited by English law at a music hall or any other place of entertainment not duly licensed for the performance of stage-plays, this does not in any way affect the playright of the author or his assignee. The author is entitled to the same remedies for enforcing his playright as if the piece had been examined by the Lord Chamberlain and performed at a duly licensed theatre.

HAROLD HARDY.

* "Playright and Copyright in all Countries," p. 124.
† *Ibid.*, p. 125.

Digitized by Google

AN AGREEMENT FROM THE HOUSE OF MESSRS. LONGMANS AND COMPANY, AND COMMENTS THEREON.

THIS agreement made this day of , between (the author), on behalf of himself, his executors, administrators, and assigns, of the one part, and (the publishers) on behalf of themselves, their successors and assigns, of the other part, whereby it is mutually agreed as follows :—

1. The said (publishers) shall publish at their own risk and expense a volume by the said (author).

2. The copyright in this work, under existing or future Acts or Treaties, shall be the property of the said (publishers), subject to the payment to the said (author) of a royalty of ten per cent. on the published price of the first thousand copies sold, fifteen per cent. on all sold between one thousand and two thousand copies, and twenty per cent. on the published price of all copies of the English edition sold beyond the first two thousand copies, and one half of any profits that may be realised from the rights of translation and reproduction, or any other imperial, colonial, or foreign rights which now, or during the continuance of the legal term of copyright, shall be or become appurtenant to the proprietor of the copyright of the work, or from the sale of early sheets or stereotype plates of the said work to the United States or elsewhere.

Provided that should it be thought advisable to dispose of copies of the said work as a remainder at a reduced price, either in England or abroad, which is left to the judgment and discretion of the said (publishers) the royalty to be paid to the said (author) is to be calculated on the amount of such sales, instead of on the published price of the book.

3. The general management of the production, publication, reprinting, and sale of the work shall be left to the judgment and discretion of the said (publishers), including the power of making, on such terms as they may think advisable, or of declining arrangements with reference to the production, publication, translation and sale of the work, and translations thereof in India, the colonies, America and other foreign countries.

4. Corrections above ten shillings per sheet of thirty-two pages on the average to be charged to the said (author) and deducted from any royalties that may become due to the said (author).

5. The said (author) guarantees to the said publishers that the said work is in no way whatever a violation of any copyright belonging to any other party, and that he and his legal representatives shall and will hold harmless the said (publishers) from all suits and all manner of claims and proceedings which may be taken on the ground that the said work is such violation or contains anything libellous.

6. The said (author) in consideration of the payments and royalties reserved to him under this agreement undertakes, as occasion may require, to edit new editions of the said work, and supply any new matter that may be necessary to bring the information contained in the work down to date.

7. The publication in the United States of America shall be in the hands of the said (publishers), and the royalty payable on sales there shall be ten per cent. of the American published price.

8. The royalty on the American edition shall be reckoned on all copies sold, except that should the English sales fall short of ——, a sufficient number of books shall be sold in America, free of royalty, to make up —— copies in all, free of royalty.

9. In the case of books first published between December 19, and June 1, accounts shall be made up annually to June 1, and rendered as soon as practicable after that time, and the balance due shall be paid on the following 14th November ; and in the case of books first published between June 1, and December 19, accounts shall be made up annually to December 19, and rendered as soon as practicable after that time, and the balance due shall be paid on the following 14th May.

COMMENTS.

The agreement printed above was placed before an author by the well-known firm of Messrs. Longmans & Co., about a year ago.

Changes may, of course, have been made in the last twelve months, without their coming to our notice. The contract, however, offers a fair text for comment to show what even the best houses sometimes offer to authors and what the latter ought to avoid.

The usual methods of the firm of Messrs. Longmans & Co. in the conduct of their business leaves nothing to be desired. They are always ready to give to authors the fullest details as to their accounts and to supply them, without hesitation, with printers' vouchers for the number of copies printed; but all this cannot excuse the form of agreement printed above, though forms just as bad were approved by the Publishers' Association in solemn conclave assembled as equitable between author and publisher. Now the Publishers' Association contains all the best firms as members. No doubt the taint of the united action clings to the individual. For an explanation of those agreements and an elucidation of their equity members should refer to the pamphlet issued by the society with the secretary's notes.

The following detailed comments are submitted, as they carry objections not only against the clauses which are manifestly inequitable from the author's point of view, but demonstrate how many points may be omitted and overlooked, which alone would give to the author the widest control of his property.

First, the agreement should not be with the successors and assigns of the publisher as in the description of the parties to the present agreement. The contract for publication should be kept a personal contract. This is the best safeguard an author can have ; otherwise it is impossible for him to tell into whose hands the publication of his book may fall in the event of a firm breaking up or any alteration being made in its constitution. Here it may be as well to state as emphatically as possible that the publisher is an agent for the publication of the work in book form ; he is not a literary agent to handle the other outside rights, nor is he a principal to deprive the author of his copyright. Any agreement, therefore, contravening these principles should not receive an author's signature.

Digitized by Google

To the first clause as it stands little exception can be taken, save that the author should limit the publication to a fixed price in book form, and that the publisher should agree to publish the book on or before a fixed date. In the same clause it is essential that the publisher should be limited as to the number of copies comprising the first edition. This is particularly important in the case of technical books which require re-editing from time to time.

An example came before the society not very long ago in which an author in his "salad days" had transferred the copyright of his book, dealing with an exceedingly technical subject, to a publisher. Continuing his researches in connection with his particular subject, in the course of some ten years he acquired a large amount of additional material of great value and importance, and during these ten years obtained a reputation as one of the greatest authorities on his subject in England. It was to him of vital importance that he should issue another, and amended edition of his book, but when he came to bargain with the publisher, the latter refused to accept the alterations save on the understanding that the author entered into a contract which was clearly disadvantageous, not only from pecuniary, but from other points of view. The author could not produce his new edition without infringing, to some extent, the copyright of the old which he had transferred to the publisher. As a result he was forced to re-purchase the copyright of his old book at the publisher's own valuation, in order that his reputation as one of the highest authorities on his subject might remain unimpaired.

This may serve to indicate one reason for limiting the publisher to the publication of a fixed number of copies, the author retaining the right, if the book is a technical one, to re-edit after the sale of that number, and this right must be wholly with the author.

This same point may be carried further in regard to clause 2, and it may be stated that nothing could be more disastrous than for an author to convey the copyright of his work to a publisher. The disastrous results which may follow such a transfer have been intensified by a recent decision given in the Courts, which places an author in peril of losing, in the event of bankruptcy or liquidation of the firm, all the benefits of his agreement. The publisher should have merely a licence to publish the author's work in book form, as already stated, at a fixed price. Again, it is quite outside a publisher's business to deal with the rights of translation and reproduction in foreign countries, though it is at times advantageous to an author to allow the publisher to control the colonial edition, and, in exceptional cases, the management of the United States issue. In no circumstances, however, should the other rights be in the hands of the publisher, e pecially as in some countries copyright in the book carries dramatic rights with it. To some authors these rights are of enormous importance. If the author desires to market them he can do so much better through the means of a literary agent, or by his own efforts. In the case of the sale of remainders contained in the proviso to the same clause, it is desirable that the author should have some control, and that the publisher should not be at liberty to "remainder" at his own will and pleasure, which, very often, is not the author's. The author should have the option of purchase at "remainder" prices, and it should be understood further—the publisher holding a licence to publish in book form—that, after the sale of the remainder, the contract should be at an end and all rights should return to the author. If the publisher held the copyright he would be in the proud position of preventing the author from re-publishing the book should he so desire, unless he re-purchased his rights at the publisher's valuation.

Clause 3 is another difficult and dangerous clause. In regard to the production in England, this should be left in the hands of the publisher after he has been limited as above stated, but if he holds the extra rights which he claims in clause 2, he should not be allowed to accept or to decline arrangements at his own free will, for it might suit the publisher to accept a contract which was unsatisfactory to the author. If the publisher deals with these rights he should deal with them merely as an agent. He should not have the exclusive right of placing them; but if he succeeds in obtaining an offer for them then the contract might be accepted or rejected by the author, as the latter thinks fit, and if accepted, the publisher should receive the usual agency fee for the work.

The clause referring to corrections does not give the author a very wide margin, and it ought distinctly to be understood at the same time that only author's corrections are charged for, and not printer's errors.

Clause 5. It is only fair that the publisher should be protected against any violation of copyright, as in most cases it is impossible for him to come to any judgment on a question of this kind.

Clause 6 we have already dealt with. The power to demand the re-editing of the book should not lie with the publisher.

In connection with clause 7, it is only right to state, that in regard to any agreement with Messrs. Longmans & Co., who have an American house of their own, it may be to the advantage of the author to leave the American publication in their hands, but they should *undertake* in the agreement to secure the American copyright for the author, and it should not be left to their option.

Digitized by Google

Clause 8 is a dangerous clause as it stands, and is better deleted, with the exception of the first few words.

The account clause is not satisfactory. Accounts at any rate during the first two or three years of a book's existence, should be rendered semi-annually. After that time an annual rendering might be sufficient. Payments should be made at an earlier date.

Finally, it should be clearly stated once again, that in no circumstances should the contract with the publisher be other than a personal contract, nor should the author convey the copyright and other exclusive rights in his work to the publisher. If he grants to the publisher an exclusive license, as is sometimes the case when books are not of a technical nature, then a clause should be added providing for the termination of the agreement if the book is not kept on the market, or is allowed to run out of print. In every agreement there should be some arrangement by which the author can regain control of the licence to publish in these circumstances.

Although we have gone into the strictures on this agreement in great detail, we feel sure that, even from the publisher's point of view, Messrs. Longmans will see that some of the suggestions put forward are worthy of their consideration.

It is to be hoped that in the near future we may see agreements of a more equitable nature issued from this old established and trustworthy firm.

F. T. GRANT RICHARDS' BANKRUPTCY.

Final Statement.

THE following is the Final Statement, issued by the trustee in bankruptcy, of the property of F. T. Grant Richards, Publisher.

	Estimated to produce per Debtor's Statement. £ s. d.	Receipts. £ s. d.
To Total Receipts from Date of Receiving Order, viz.:		
Stock-in-trade	18,711 0 0	6,991 16 8
Copyrights and Publishing Rights	12,514 4 6	
Office Furniture	150 0 0	82 5 6
Lease of No. 8, Smart's Buildings	700 0 0	- - -
'World of Billiards' Shares	200 0 0	- - -
Surplus from Securities in the hands of Creditors fully secured	8,920 10 8	342 0 1
Receipts per Trading Account		5,758 18 4
Other Receipts		15 0 0
Total	£41,195 15 2	£13,190 0 7

	£ s. d.	£ s. d.
Brought forward	41,195 15 2	13,190 0 7
Less—		
Deposit returned to Petitioner	- - -	
Payments to redeem Securities	660 6 6	
Costs of Execution	- - -	
Payments per Trading Account	2,445 3 7	3,105 10 1
Net Realisations		£10,084 10 6
Balance due to Trustee		50 2 6
		£10,134 13 0

Payments.

	£ s. d.	£ s. d.
By Board of Trade and Court Fees (including stamp of £5 on Petition)		123 6 2
Law Costs of Petition	51 7 3	
Law Costs	1,308 18 2	
Other Law Costs, some under taxation, estimated	75 0 0	1,435 5 5
Trustee's Remuneration, as fixed by the Committee of Inspection, viz.:		
8 per cent. on £10,069 10*s.* 6*d.* Assets realised	805 11 3	
8 per cent. on £6,412 14*s.* 4*d.* Assets distributed in dividend	513 0 4	1,318 11 7
Special Manager's Charges		
Person appointed to assist Debtor under Sec. 70 of Bankruptcy Act, 1883		21 0 0
Auctioneer's Charges as taxed		
Other Taxed Costs		
Costs of Possession		
Costs of Notices in *Gazette* and Local Papers		4 6 6
Incidental Outlay		323 2 11
Total Cost of Realisation		3,228 12 7
Allowance to debtor		- - -
Creditors, viz.:—	£ s. d.	
7 Preferential	466 11 1	
310 Unsecured. Third and Final Dividend now declared of 3*d.* in the £ on £46,643 5*s.* 8*d.*	582 12 4	
Dividends previously declared	5,830 2 0	6,879 5 5
The Debtor's estimate of amount expected to rank for dividend was £44,551 0s. 8d.		
Reserved for Stamp Duty on Application for Discharge, Printing, Postage and Incidentals		26 15 0
		£10,134 13 0

Assets not yet realised are estimated to produce £40 or thereabout.

It is often the case that bald statements like the foregoing are liable to be misleading, and we are requested by Mr. H. A. Moncrieff, the trustee of the property, in justice to Mr. Richards, the committee of inspection and himself, to add to it a little explanation.

Digitized by Google

The first meeting of the creditors was held on November 10th, 1904, and a receiver was appointed on the 12th by Mr. Ames, or by him in conjunction with Messrs. Dent. This receiver did not retire until April, 1905, and in the interval nearly £8,000 was absorbed in the first secured claim of £3,000, the costs and the expenses connected with carrying on the business.

In the second place, creditors held various securities which they valued at £13,775, and, with the exception of the lease held by Messrs. Dent, none of these securities have ever reached the trustee's hands.

Lastly, the trustee lost over £3,000 by the failure of Mr. Moring to complete his contract for the purchase of the stock and publishing contracts on the terms agreed.

The trustee is of opinion that the estate has really produced about £40,000, but, as the greater part was held by creditors claiming to hold assets as security, only about one-third, and that subject to costs, became available for the unsecured creditors he represented. This, he says, is the cause of the small amount distributed by way of dividends.

Such then is the statement and the trustee's explanation, yet in both there would seem to be matters, or rather the omission of matters, that afford fitly an occasion of fair comment.

We learn that a receiver was appointed on November 12th, 1905, how it is not clear, as the receiving order is dated January 17th, 1905. At any rate, when the receiver retired in April, 1905, he had spent £8,000, of which £3,000 is stated to be a secured claim. Of the remaining £5,000 no actual details are furnished. In fact details and dates in the statement are sadly lacking. Surely an account should be shown of the secured and unsecured creditors, and the amounts due to each. The deposit, also, presumably paid by Mr. Moring, and forfeited on his failure to complete, should appear as an asset. Perhaps no deposit was made. One wonders why.

No statement is made as to when Mr. Moncrieff was appointed trustee in bankruptcy, but we infer that he was appointed on the retirement of the receiver in April, 1905.

Mr. Richards' estimate of the value of the stock-in-trade and copyrights and publishing rights is amazing in view of the receipts, or else the receipts were insufficient. On this point, of course, one cannot be sure, but the value of the lease of 8, Smart's Buildings, could easily have been definitely ascertained. It is estimated at £700, but as no receipt on this asset appears the presumption is that it is valueless.

Again, where does the £3,000, stated to have been lost owing to Mr. Moring's failure on the contract, appear in the statement?

We have no doubt that all these things can be fully explained; at the same time it would have been more satisfactory had they been set out on this statement. Evidently in carrying on the business and also, it is possible, in accepting the debtor's estimate of value, lies the trustee's failure to produce better results.

PRINTING AND PUBLISHING IN THE UNITED STATES IN 1905.

[Reprinted from the United States *Publishers' Weekly*.]

THE United States Bureau of the Census announces the publication of Bulletin 79, presenting the detailed statistics of the printing and publishing industry at the census of manufactures in 1905. The bulletin was prepared by William S. Rossiter, chief clerk of the census.

The printing industry possesses an importance which cannot be measured by capital invested or by the volume and value of product. Analysis of the printer's calling has become to a noteworthy degree an analysis of the general prosperity of the nation. Therefore, interest in the progress and prosperity of printing is not confined to those who are connected with the industry, as is frequently the case with other callings, but is shared by the entire community.

The total number of establishments in the printing industry in 1905 was 26,422, a number larger than was reported for any other industry. The increase reported from 1900 to 1905 forms a striking exception to the prevailing tendency towards consolidation, for it was proportionately greater than from 1890 to 1900. Hence the product of this industry continues to be contributed by a great number of small establishments, accomplishing noteworthy results with a small capital, operated by men of independent thought and action, and contributing materially to the intellectual and financial growth of the country.

The capital required in 1905 to conduct the printing and publishing business was $385,008,604. It was approximately double that required in 1890, and it was doubtless due to a considerable degree to mechanical changes which have taken place in this industry during the past ten or fifteen years.

The total value of products reported in 1905 was $496,061,357. During the brief period from 1900 to 1905 the increase in value of products was nearly double that from 1890 to 1900, or in absolute figures, $149,006,927 compared with $71,601,915. Had the *per capita* value of products been the same in 1905 as in 1850, the entire value of products of the industry would have been but

Digitized by Google

$52,007,588. On the other hand, had the *per capita* production in 1850 been the same as it was in 1905, the total value of products of the industry at the earlier census would have amounted to $141,470,444, or almost ten times as much as the actual amount recorded.

Among the ten industries having value of products in 1905 exceeding $320,000,000, printing and publishing rank seventh, having advanced to that position from tenth in 1880. Printing and publishing reports one establishment to every 3,076 inhabitants, while at the opposite extreme is iron and steel, which contributes but one establishment to every 134,000 inhabitants.

Of the total number of establishments in the entire industry, about one-third were exclusively book and job establishments, one-sixth exclusively newspapers and periodical establishments, and over one-half were combination establishments—that is, producing both book and job printing and newspapers and periodicals. In value of products the exclusive establishments were practically on even terms, the amount reported for book and job printing being $186,759,503, and for newspapers and periodicals $184,736,800; but in the combination establishments the value of newspaper and periodical products greatly outweighed the value of book and job printing. The entire value of products distributed between the two general classes was $233,230,842 for book and job printing and $256,816,282 for newspapers and periodicals. The increase for newspapers and periodicals from 1900 to 1905 was somewhat greater than that shown for book and job printing. This was principally due to the stationary condition of the book and job printing interests in the New England States.

Two-thirds of the total value of products of the new industry was contributed by six States—New York, Pennsylvania, Illinois, Massachusetts, Ohio, and Missouri. These States are also the principal producers in each of the two branches, although in unequal proportions.

Five of the six cities having a population of more than 500,000 inhabitants in 1900 contributed almost one-half of the total value of the products of the industry, or, considered by the two main branches of the industry, 53·9 per cent. of the book and job-printing products and 42·9 per cent. of the newspaper and periodical products. New York contributed more than double the value of products of the next largest producer (Chicago), and almost one-fourth of the entire product of the industry.

The absolute increase in value of book and job products during the five-year period was unprecedented. From 1880 to 1890 it was approximately $4,500,000; from 1890 to 1900, $28,000,000; and during the half-decade from 1900 to 1905, $62,000,000. At this rate the value of products will double in 1910 as compared with 1900. This advance is due for the most part to perfectly natural causes, the general prosperity of the nation in which the printer has fully shared being the principal factor.

MAGAZINE CONTENTS.

ALBANY.

Joris-Karl Huysmans.
Lady Mary Wortley Montagu. By G. L. Strachey.

BLACKWOOD'S.

Dante's "Paolo and Francesca." By Sir Theodore Martin, K.C.B., K.C.V.O.
An Eighteenth Century Wooing. By J. H. Lobban.
Musings Without Method: Plato and Tully. The Example of Polonius. Books of Courtesy. Peacham's "Compleat Gentleman."

BOOKMAN.

"The Bookman" Gallery.—Mrs. Baillie Reynolds.
Jonathan Swift. By Thomas Seccombe.
Fiction in the Fifteenth Century. By William E. A. Axon.

CHAMBERS'S JOURNAL.

Lovers of Books. By Lady Catherine Milnes-Gaskell.
The Scottish Professor in Life and Literature.
The Complete Journalist: Qualifications for Journalism.
Diplomatist and Man of Letters.

CONTEMPORARY REVIEW.

St. Paul's Philosophy of History. By Sir W. M. Ramsay.
Arab and Hebrew Prose Writers. By T. H. Weir.
The Purpose of Art. By E. Wake Cook.

CORNHILL.

The British Museum Reading Room. By Sir E. Maunde Thompson, K.C.B.
Sir Spencer Walpole. By Horace G. Hutchinson.
In the Scriptorium. By Rowland Horne.

FORTNIGHTLY REVIEW.

Memorial Verses on the Death of Karl Blind. By A. C. Swinburne.
The Friends of Living Creatures and John Ruskin. By K. M. Goring.

MONTH.

Mary Queen of Scots and the Babington Plot. By the Rev. J. H. Potten.
William Gifford. By P. A. Sillard.

NATIONAL REVIEW.

George Meredith. By Professor Pelham Edgar.

NINETEENTH CENTURY.

The Man in the Street. By Stephen Paget.
Notes on the Future of the Drama. By Arthur Bourchier.
The Trial of Elizabeth, Duchess of Kingston. By Hugh Childers.
Some Traditions of Avignon. By David H. Wilson.

(The MONTHLY REVIEW is no longer published.)

Digitized by Google

WARNINGS TO THE PRODUCERS OF BOOKS.

HERE are a few standing rules to be observed in an agreement. There are four methods of dealing with literary property :—

I. Selling it Outright.

This is sometimes satisfactory, *if a proper price can be obtained.* But the transaction should be managed by a competent agent, or with the advice of the Secretary of the Society.

II. A Profit-Sharing Agreement (a bad form of agreement).

In this case the following rules should be attended to :

(1.) Not to sign any agreement in which the cost of production forms a part without the strictest investigation.

(2.) Not to give the publisher the power of putting the profits into his own pocket by charging for advertisements in his own organs, or by charging exchange advertisements. Therefore keep control of the advertisements.

(3.) Not to allow a special charge for "office expenses," unless the same allowance is made to the author.

(4.) Not to give up American, Colonial, or Continental rights.

(5.) Not to give up serial or translation rights.

(6.) Not to bind yourself for future work to any publisher. As well bind yourself for the future to any one solicitor or doctor !

III. The Royalty System.

This is perhaps, with certain limitations, the best form of agreement. It is above all things necessary to know what the proposed royalty means to both sides. It is now possible for an author to ascertain approximately the truth. From time to time very important figures connected with royalties are published in *The Author.*

IV A Commission Agreement.

The main points are :—

(1.) Be careful to obtain a fair cost of production.

(2.) Keep control of the advertisements.

(3.) Keep control of the sale price of the book.

General.

All other forms of agreement are combinations of the four above mentioned.

Such combinations are generally disastrous to the author.

Never sign any agreement without competent advice from the Secretary of the Society.

Stamp all agreements with the Inland Revenue stamp.

Avoid agreements by letter if possible.

The main points which the Society has always demanded from the outset are :—

(1.) That both sides shall know what an agreement means.

(2.) The inspection of those account books which belong to the author. We are advised that this is a right, in the nature of a common law right, which cannot be denied or withheld.

(3.) **Always avoid a transfer of copyright.**

WARNINGS TO DRAMATIC AUTHORS.

NEVER sign an agreement without submitting it to the Secretary of the Society of Authors or some competent legal authority.

2. It is well to be extremely careful in negotiating for the production of a play with anyone except an established manager.

3. There are three forms of dramatic contract for **plays in three or more acts :—**

(*a.*) **Sale outright of the performing right.** This is unsatisfactory. An author who enters into such a contract should stipulate in the contract for production of the piece by a certain date and for proper publication of his name on the play-bills.

(*b.*) **Sale of performing right or of a licence to perform on the basis of percentages** on gross receipts. Percentages vary between 5 and 15 per cent. An author should obtain a percentage on the sliding scale of *gross* receipts in preference to the American system. Should obtain a sum in advance of percentages. A fixed date on or before which the play should be performed.

(*c.*) **Sale of performing right or of a licence to perform on the basis of royalties** (*i.e.*, fixed nightly fees). This method should be always avoided except in cases where the fees are likely to be small or difficult to collect. The other safeguards set out under heading (*b.*) apply also in this case.

4. **Plays in one act** are often sold outright, but it is better to obtain a small nightly fee if possible, and a sum paid in advance of such fees in any event. It is extremely important that the amateur rights of one-act plays should be reserved.

5. Authors should remember that performing rights can be limited, and are usually limited, by town, country, and time. This is most important.

6. Authors should not assign performing rights, but should grant a licence to perform. The legal distinction is of great importance.

7. Authors should remember that performing rights in a play are distinct from literary copyright. A manager holding the performing right or licence to perform cannot print the book of the words.

8. Never forget that **United States rights** may be exceedingly valuable. They should never be included in English agreements without the author obtaining a substantial consideration.

9. Agreements for collaboration should be carefully drawn and executed before collaboration is commenced.

10. An author should remember that production of a play is highly speculative : that he runs a very great risk of delay and a breakdown in the fulfilment of his contract. He should therefore guard himself all the more carefully in the beginning.

11. An author must remember that the dramatic market is exceedingly limited, and that for a novice the first object is to obtain adequate publication.

As these warnings must necessarily be incomplete, on account of the wide range of the subject of dramatic contracts, **those authors desirous of further information are referred to the Secretary of the Society.**

WARNINGS TO MUSICAL COMPOSERS.

LITTLE can be added to the warnings given for the assistance of producers of books and dramatic authors. It must, however, be pointed out that, as a rule, the musical publisher demands from the musical composer a transfer of fuller rights and less liberal financial terms than those obtained for literary and dramatic property. The musical composer has very often the two rights to deal with—performing right and copyright. He

Digitized by Google

should be especially careful therefore when entering into an agreement, and should take into particular consideration the warnings stated above.

HOW TO USE THE SOCIETY.

1. EVERY member has a right to ask for and to receive advice upon his agreements, his choice of a publisher, or any dispute arising in the conduct of his business or the administration of his property. The Secretary of the Society is a solicitor, but if there is any special reason the Secretary will refer the case to the Solicitors of the Society. Further, the Committee, if they deem it desirable, will obtain counsel's opinion. All this without any cost to the member.

2. Remember that questions connected with copyright and publishers' agreements do not fall within the experience of ordinary solicitors. Therefore, do not scruple to use the Society.

3. Send to the Office copies of past agreements and past accounts, with a copy of the book represented. The Secretary will always be glad to have any agreements, new or old, for inspection and note. The information thus obtained may prove invaluable.

4. **Before signing any agreement whatever,** send the document to the Society for examination.

5. Remember always that in belonging to the Society you are fighting the battles of other writers, even if you are reaping no benefit to yourself, and that you are advancing the best interests of your calling in promoting the independence of the writer, the dramatist, the composer

6. The Committee have now arranged for the reception of members' agreements and their preservation in a fireproof safe. The agreements will, of course, be regarded as confidential documents to be read only by the Secretary, who will keep the key of the safe. The Society now offers:—(1) To read and advise upon agreements and to give advice concerning publishers. (2) To stamp agreements in readiness for a possible action upon them. (3) To keep agreements. (4) To enforce payments due according to agreements. **Fuller particulars of the Society's work can be obtained in the Prospectus.**

7. **No contract should be entered into with a literary agent** without the advice of the Secretary of the Society. Members are strongly advised not to accept without careful consideration the contracts with publishers submitted to them by literary agents, and are recommended to submit them for interpretation and explanation to the Secretary of the Society.

8. Many agents neglect to stamp agreements. This must be done within fourteen days of first execution. The Secretary will undertake it on behalf of members.

9. **Some agents endeavour to prevent authors from referring matters to the Secretary of the Society; so do some publishers. Members can make their own deductions and act accordingly.**

10. **The subscription to the Society is £1 1s. per annum, or £10 10s. for life membership.**

TO MUSICAL COMPOSERS.

THE **Society undertakes to stamp copies of music** on behalf of its members for the fee of 6*d.* per 100 or part of 100. The members' stamps are kept in the Society's safe. The musical publishers communicate direct with the Secretary, and the voucher is then forwarded to the members, who are thus saved much unnecessary trouble

THE READING BRANCH.

MEMBERS will greatly assist the Society in this branch of its work by informing young writers of its existence. Their MSS. can be read and treated as a composition is treated by a coach. The term MSS. includes **not only works of fiction, but poetry and dramatic works,** and when it is possible, under special arrangement, technical and scientific works. The Readers are writers of competence and experience. The fee is one guinea.

NOTICES.

THE Editor of *The Author* begs to remind members of the Society that, although the paper is sent to them free of charge, the cost of producing it would be a very heavy charge on the resources of the Society if a great many members did not forward to the Secretary the modest 5*s.* 6*d.* subscription for the year.

Communications for "The Author" should be addressed to the Offices of the Society, 39, Old Queen Street, Storey's Gate, S.W., and should reach the Editor **not later than the 21st of each month.**

All persons engaged in literary work of any kind, whether members of the Society or not, are invited to communicate to the Editor any points connected with their work which it would be advisable in the general interest to publish.

Communications and letters are invited by the Editor on all subjects connected with literature, but on no other subjects whatever. Every effort will be made to return articles which cannot be accepted.

The Secretary of the Society begs to give notice that all remittances are acknowledged by return of post, and he requests members who do not receive an answer to important communications within two days to write to him without delay. All remittances should be crossed *Union Bank of London, Chancery Lane,* or be sent by registered letter only.

LEGAL AND GENERAL LIFE ASSURANCE SOCIETY.

PENSIONS to commence at any selected age, either with or without Life Assurance, can be obtained from this Society.

Full particulars can be obtained from the City Branch Manager, Legal and General Life Assurance Society, 158, Leadenhall Street, London, E.C.

Digitized by Google

GENERAL NOTES.

In accordance with the desire of the members of the society, expressed at the general meeting, the new list of members and associates (on sale to members and associates only) will be issued during the present month, at the price of sixpence.

Those who desire to purchase this list are requested to fill up the form which is published as an inset to this issue of *The Author*, and to send it to the secretary accompanied with a postal order for the cost of the list.

In the beginning of this year, a good many articles appeared in the papers about the published price of books. It was urged that books were too expensive and that publishers obtained too large profits, and the authors too little. It was suggested also that it would be better if the price of fiction was reduced. One or two isolated efforts were made at the time, but the financial result of these efforts was never disclosed. Eventually, one or two publishers determined to give the suggestion a trial, and to test whether the larger circulation obtained at the cheapened price would produce a satisfactory return both to themselves and to the author. It appears from an article in one of the August issues of The *Westminster Gazette* that inquiries had been instituted among the leading publishers of the cheap issues. The result of these inquiries tends to show that the new departure has not been a success.

The first four or five books sold very well, but when competition brought out more books and still more books at the cheapened price, there was not sufficient reward either for the author or for the publisher. We have also made inquiries through the trade on this point, and the same answer has been given.

We see, however, Messrs. Collier & Co. state that their 3*s*. novels are a great success. Messrs. Collier & Co. are new publishers who have yet to win their spurs. We wish them every success, and if they can obtain so large a sale for their 3*s*. novels, that they will be able to pay the author the large sums and royalties to which he is entitled as reward of his work, they will have made a new and satisfactory discovery and solved a difficult problem.

We should like to hear the result of their experiment when they have put, say fifty new novels at this price on the market, and have been a publishing firm of at least two or three years' standing.

The price at which books are sold ought to engage the attention of all authors seriously, as it is this point, coupled with their popularity, that must determine the remuneration they can claim. Cheap books—in this note we only desire to include fiction—have been brought out at 2*s*., 2*s*. 6*d*., 3*s*. net, got up—so it is stated—exactly in the same manner as the book which formerly sold at 6*s*., subject to discount, or, in reality, at 4*s*. 6*d*. The result, as we have quoted, has not been satisfactory.

Would it not be an interesting experiment to try the opposite method? The works and wares of the greater craftsmen in other branches command a higher figure from the public. Let the publishers carry out the same idea. Indeed, if our memory does not fail us, Sir Walter Scott did raise the price of his books.

A publisher could say to an author: "As yet you have no public who yearn for your works; you must be issued at 3*s*. If the book is a success we will issue your next book at 5*s*." By this means the publisher could feel the pulse of the market.

If the demand increased, an author might at length be issuing his volumes at £1 1*s*., and the demand would be such that it would pay him to do so. He would get more money and would not materially damage his circulation, for he would always have the cheaper editions in reserve.

This is thrown out to authors and publishers as a suggestion, in the hope that some enterprising firm may take up the idea. After all, it is not more absurd than the craving for cheap literature which we are told the public so ardently desire.

The annual statement of the business done by the Copyright Office in the United States during the past year, ending June 30, has been forwarded to us by the Library of Congress.

It contains some prodigious figures testifying to the ever-increasing literary activity in that country. For example, under Class A, sub-section (*a*), which refers to books (volumes and pamphlets), no less than 12,992 have been deposited during the last year, exclusive of 585 foreign books deposited under the new Act.

The total entries for the year are 123,829, the total articles deposited 227,047, and the total fees amount to $84,685, or nearly £17,000. The increase in fees over the previous year is $4,487. Of the 151,958 catalogue cards added to the general index 5,799 were for books.

The latest bulletin issued by the Copyright Office is a new (6th) edition of the Copyright Law of the U.S.A.

We understand from a paragraph in the *Daily Chronicle* that Manchester is going to have its *repertoire* theatre.

This city has always been to the front in matters intellectual and musical, and we are glad to notice

Digitized by Google

the announcement of the step contemplated. A *repertoire* theatre in all the big cities would no doubt be successful. The "long-run" pieces, although they may become more perfect in technique lose in freshness, but on the other hand, pieces appearing in a permanent *repertoire* gain in freshness what they lose in technique. One is a complement to the other, and where there is a large theatre-going population both kinds should gain ready support.

Among the plays mentioned as about to be produced are "The Fantasticks," by Rostand, translated by George Fleming; "Widowers' Houses," by G. Bernard Shaw; "Clothes and the Woman," by George Paston.

If Manchester is successful in leading the way amongst provincial cities, no doubt the other big cities will follow. The experiment is an interesting one.

A WRITER in the *Bookseller and Stationer of Canada* gives some interesting details of the early history of the dime novel—which has since become the nickel novel—once held in high approbation, but now degenerated into gutter literature.

The first dime novel, written by Mrs. Ann S. Stephens, and entitled "Malaeska, the Indian Wife of the White Hunter," was published in 1860 by Messrs Beadle Bros., of New York. The firm had previously been publishing ten-cent manuals of games, cookery, etiquette, and so forth, so successfully that the idea occurred to them of issuing stories of adventure at the same popular price. The venture speedily received public approval, and subsequently new volumes were issued several times a month. The earlier stories, running to about thirty thousand words and paid for, on an average, at the rate of $150 a piece, dealt principally with Indian and frontier life, with an occasional tale of slavery. One of these latter, "Maum Guinea and her Plantation Children," was pronounced by Lincoln to be "as absorbing as 'Uncle Tom's Cabin.'" It was translated into several languages, and sold to the extent of 100,000 copies.

Eventually Messrs. Beadle Bros. were supplanted in this line by a former book-keeper, named Munro, who, together with Irwin P. Beadle, who had also left the firm, began to publish the Munro Ten Cent Novels. This new combination proved the most formidable rival to the original firm among the crowd of imitators that grew up towards the close of the seventies, and was ultimately the cause of their decline and fall. Munro died in 1896, worth $10,000,000.

ON August 4th, 1892, the inhabitants of the Sussex town of Horsham celebrated the Shelley Centenary, to show that they were not indifferent to their inheritance or careless of the fame which other districts would willingly, no doubt, share with them. All lovers of literature and Shelley are well aware of his connection with Horsham. But at this memorable celebration Mr. Gosse, in his address, ably set out, for the benefit of the ignorant, this connection with careful details.

That celebration, so enthusiastically carried out, was the means of bringing together a certain sum of money. After the main objects had been fulfilled and paid for, a balance was left under the custody of the secretary and trustees of the fund, which now amounts to £280. Readers of *The Author* are referred to the letter printed in another column at the request of the secretaries of the fund.

E. NESBIT AND THE "YORKSHIRE POST."

READERS of the July *Author* will remember an article entitled "E. Nesbit and the *Yorkshire Post*."

The story, in short, was as follows. E. Nesbit wrote a translation of a poem of Carducci's that was published in the *Daily Chronicle*. A large portion of this poem, taken from the columns of the *Daily Chronicle*, was republished in the *Yorkshire Post*, without reference to the author. E. Nesbit's agent wrote to that paper asking what fee the editor proposed to pay. He received a letter signed by J. S. R. Phillips, presumably as editor of the paper, stating that he would be ready to pay "the usual half-guinea," but threatening the exclusion of E. Nesbit's name and work either in reviews or in any other form from the paper or any papers connected with it, if she should accept the payment.

This method of filling up a paper by taking other people's property without payment may be practised, but is indefensible, although it will always have supporters and defenders among those who profit by this means.

But this point, bad as it is, was not the point to which the article drew attention. It was the threat to exclude E. Nesbit's name from the paper in any form.

This threat, moreover, was not written in haste under a feeling of temporary annoyance, but represents, apparently, Mr. Phillips' considered opinion of what is fair; for in reply to a letter from the editor of the *Daily Chronicle* drawing attention to the facts and to this threat, and asking for explanations, Mr. Phillips wrote, on the 31st of March, after ample time for consideration, that if E. Nesbit required to be paid for her

Digitized by Google

property he was quite ready in future "to cancel both sides of the account, *i.e.*, not to quote any of her verses or to give her any publicity."

The editor of the *Daily Chronicle* has been kind enough to forward a copy of the correspondence to the society, on the secretary's request for information.

To any reasonable-minded person, whether editor, author, or a member of the public, Mr. Phillips' course would have appeared simple—to confess himself in the wrong and to apologise; and we have good reason to believe that when the matter was laid before the committee of the Institute of Journalists not one of the members present but considered the threat indefensible.

Mr. Phillips, however, wrote on July 12th to the secretary of the society, demanding that the society should pay £10 10*s.* as a fee for the publication of his letter in *The Author*.

To this letter the secretary of the society, on July 25th, replied as follows:—

J. S. Phillips, Esq.,
The Yorkshire Post, Leeds.

SIR,—I have now laid your letter of the 12th of July before the committee of the Society of Authors.

I am directed to say that your letter to Mr. Pinker was printed textually in *The Author* out of fairness to yourself, and in order to avoid any risks of misrepresentation such as might have arisen had an extract or a summary only been given. The committee were surprised that you, representing a journal of the standing of the *Yorkshire Post*, should seek to base on this fact a claim for infringement of copyright. If you desire to pursue that claim, the committee must refer you to the society's solicitors, Messrs. Field, Roscoe & Co., 36, Lincoln's Inn Fields, W.C.

They are, however, prepared to insert in *The Author* any statement which you may wish to make in regard to the real question at issue—namely, your announced intention of giving instructions for the exclusion of all mention of Mrs. Nesbit's name and work, whether in reviewing or in any other form, from the *Yorkshire Post*, "or any of the papers connected with it," on the ground that she required payment for your use of her poem.

I remain, Yours faithfully,
(Signed) G. HERBERT THRING.

What had the Institute of Journalists done in the meantime, whose committee, we are informed, took such a strong position against the tone of Mr. Phillips' letter as indefensible? The secretary wrote, on the instruction of the executive committee, to E. Nesbit, suggesting that she and Mr. Phillips should refer the question to the committee of conciliation and arbitration.

A prominent member of the institute states that this is a tribunal appointed to decide questions in dispute between members of the institute; but E. Nesbit is not a member.

She referred the letter to the committee of the society, and the following letter, dated July 25th, 1907, was sent to the secretary.

The Secretary,
The Institute of Journalists.
Tudor Street, E.C.

DEAR SIR,—Mrs. E. Nesbit, who is a member of our society, has placed your letter of June 27th in my hands and has asked me to reply to it.

I beg, therefore, to state, with reference to your suggestion that Mrs. E. Nesbit should consent to refer the question to the conciliation committee, that I do not, in the first place, see what question is open on which arbitration would be possible, even if Mr. Phillips were willing to accept it—a point upon which we have no information; and secondly, there appears no reason why I should advise a member of the Authors' Society to submit the case to a body which is, as I understand, a purely domestic tribunal of the Institute of Journalists. On the other hand, Mr. Phillips' letter appears to me a proper subject for the consideration of the Institute.

I remain, Yours faithfully,
(Signed) G. HERBERT THRING.

In answer to this letter there has only been a formal acknowledgment.

On the second of August Mr. Phillips sent a letter to the secretary and gave his sanction to its publication. We have much pleasure in acting on this permission, in order to emphasise the extraordinary methods of a responsible editor in the conduct of his business.

SIR,—I am amused by the letter which, instructed by the committee of the Society of Authors, you have written to me.

May I dare to recite a few plain facts? Your committee inserted in the July issue of *The Author* an article which was intended as an attack upon me. In the course of that article they indulged in the illegality of printing a letter which, whether written by me in an official or unofficial capacity—and no doubt your committee have reckoned on the technical distinction—is certainly not their property. The publication is a manifest and wilful breach of copyright; and your letter suggests that the committee of the Society of Authors claim the privilege of determining in what conditions a breach of copyright (by themselves) is justifiable. That is a marvellous position to be taken up by a society, one of whose chief reasons for existing is apparently the maintenance of copyright. This, however, by the way. In printing that correspondence your committee omitted the concluding letter written to me by Mr. Pinker on March 7th; they published two letters of a series, and suppressed the third.

You write your article; you print my letter, in defiance of copyright, and without previous reference to me in the way of asking permission, or for an explanation of any matter involved; you publish as complete a mutilated correspondence. When in view of these facts I protest against the infringement of copyright, and ask for a small payment to a charity, your committee have not the manliness to apologise, but express surprise, prate of their not too evident desire to be fair, and invite me to plead in a court in which your committee have already assumed the functions of prosecutor, witnesses, jury, and judge.

In the condition, such an invitation is simply an impertinence. The issue between myself and the Society of Authors is the action of your committee.

Yours faithfully,
(Signed) J. S. R. PHILLIPS.

P.S.—You are quite at liberty to publish this letter.

G. H. Thring, Esq., Secretary, The Society of Authors.

Digitized by Google

On this letter we should like to pass a few comments. There is no attempt at apology, no desire to withdraw the indefensible threat. Mr. Phillips complains of infringement of copyright, having himself infringed the property of others. His infringement carried financial loss to the author, and, we presume, financial gain to his paper.

The publication of his letter in *The Author*, of which he complains, was on an entirely different basis, acting as it did as an indictment against his editorial conduct. He has been referred to the society's lawyers, but has taken no action in the matter.

It is only on August 2nd that he makes complaint of the "mutilated correspondence," of which he must have known early in July. On this point it is only necessary to say that until receipt of the communication of the 2nd of August we were in ignorance of such a letter. We have now received a copy of the letter from Mr. Pinker, and publish it in full, that there may be no suggestion that we shirk the issue.

9th March, 1907.

J. S. R. Phillips, Esq.,
The Yorkshire Post, Leeds.

DEAR SIR,—I have to thank you for your courteous letter of yesterday. I am sending it to Mrs. Nesbit, and I hope she will agree with me that you should not be asked to pay a fee for the use of the poem.

Believe me, faithfully yours,
(Signed) J. B. PINKER.

This letter does not, in any way, affect the position, although Mr. Phillips may fancy it does. The mistake rests with Mr. Phillips, who has taken Mr. Pinker's sarcasm as a sincere expression of his opinion. We should have thought this would have been plain, as it came as an answer to Mr. Phillips' threat; but in case any doubt still lingers, we can add that Mr. Pinker assures us that our interpretation is the correct one, and we can only regret that a self-evident fact should not have been self-evident to Mr. Phillips.

Finally, we draw attention to his attack on the committee, and wait still for the time when he will himself regain his "manliness," and think fit to treat E. Nesbit's complaint in the proper way.

LADY RICH AND LEIGH'S PRIORY.

A SPRING day in 1588 in this England of ours and the county Essex. The elms and willows flutter and shiver tremulously, and are reflected in the silent waters of a great pool or lake, lying supine in the wilderness-garden of a great nobleman's house. There is a character of wealth and strength and wildness about the place. Some old retainers, guards and soldiers, ancient, picturesque, but by no means raw, warriors hang about the first and second gateways, leaning upon their pikestaffs, or cleaning their broadswords.

This is Leigh's Priory, now the manor of Richard, Lord Rich, or, at least, of his grandson Robert. How the ghosts of the departed monks would have wept and wailed and gnashed their teeth to see their ruddy and venerable "hospitium" turned into servants' quarters, and to hear re-echoing oaths and drinking songs in their ancient sacred haunts. How they would have marvelled at the magnificent new gateway with four noble turrets, rendering doubly-impregnable the lair of the astute, impious old badger, Richard, Lord Rich, and his descendants.

The monument of this same Richard exists in Felsted Church, a fine example of the Elizabethan memorial sepulchre. Under a canopy lies the grey-beard, cap on head, leaning on one elbow, his other hand marking the page in a half-open book. His frame spare, but well-knit; his deeply-lined face something between lawyer, statesman and merchant. A shrewd, worldly-wise, crafty face; "wicked" the countryfolk call him to this day. His mansion reported the abode of magnificence and evil-doing. Shrieks heard at night in the wilderness-garden. Such are the traditions leaking through crevices of rocky silences of time. Outside the canopy, and in full relief, kneels Rich's son, Robert, a thick-lipped, curly-headed giant, satyr-like in expression, but splendidly developed. He prays with joined hands at his father's head; he would scantly have acknowledged another deity, one fancies. "Born in India," says local traditionary lore; but India lay undiscovered in those days. He certainly resembles a negroid type; but what truth lies in the legend?

To reach Felsted Church the Riches must have ridden two miles from Leigh's Priory. A brass depicting the aspect of the horde escorting their master skirts the monument. Rude wild spirits accustomed to harry indolent monks from abbey and monastery, fit subjects for Dürer's burin, descendants of the Wars of the Roses. No trim cavalier's retinue, or courtier's gentlemen. Strange union of moneyed splendour, picturesque wildness, and unbridled license.

And what does this rugged husk of a fortress contain? No less than the very soul of beauty, a peerless woman, the muse of poets, a high-spirited, witty and exquisitely beautiful woman. She is not of the languishing type, fascinating by melting graces, she is no Lely-dame, but a hardy, merry spirit, delicate in wit, decided in action, generous in deed, spontaneous, royal, dazzling.

Digitized by Google

Lady Rich's maiden name was Penelope Devereux, sister of the Earl of Essex, Elizabeth's favourite. She opened her dark, serious eyes on a strenuous world somewhere about 1562.

She was the elder of two daughters born to Walter Devereux, second Viscount Hereford, by Lettice, daughter of Sir Francis Knollys. There were also three sons, two of whom grew up to manhood, but only one of whom survived to see the dawn of a new century, Robert Devereux, Earl of Essex. He was some five years younger than Penelope.

For centuries the Devereuxs had been fighting under the Royal Standard, at home and abroad. A race of tried warriors, generation after generation, a gallant, distinguished line. The first of the family to settle in England was Robert Devereux, who came over with William the Conqueror. He took his name from Evreux, or d'Ebroi, a town of note in Normandy. Is it possible that there was a remote strain of Hebrew blood in the family? Some peculiarities, if so, might be accounted for in this way.

Penelope's maternal grandmother was Lady Katharine Knollys, Lady of the Bedchamber to Queen Elizabeth and a niece of the ill-fated Anne Boleyn. The charm of Anne Boleyn, transfigured by a most exquisite and rare beauty, descended to Lady Rich.

Walter Devereux, Penelope's father, dying in Ireland in 1576, expressed a wish that his daughter should be affianced to the lad Sir Philip Sydney. The accomplished and noble statesman looking on his peerless daughter, seeing her great gifts, generous disposition, and exceeding beauty, must have trembled for her future. The genius and star of the family had descended in these troubled times on a woman; he was himself dying, his wise counsels and firm protection would be hers no more. What man her equal in rank would be her peer in wit and wisdom and self-effacing enough to stand aside and let her genius shine. There was but one, the son of his old friend Sir Henry Sidney. Yes; he could safely trust his child-paragon, his honour, his delight, his pride to the chivalrous youth, afterwards Sir Philip Sidney, and he closed his eyes with the hope that this might be.

No records reach us of Penelope's education; it was certainly not the learned one sometimes granted Elizabethan women. Her mother was beautiful and worldly, and her father a statesman and soldier. When she and Sir Philip Sidney met there seems to have been but scant understanding between them. He had had a severely classical education at Shrewsbury; he loved his books and talked literature. He was reflective, serious and modest. She was inspired by action and brought up in courts dazzling, not retiring, though never passing the bounds of what was seemly. She might, could and would do everything, and everything became her. She was chaste and reserved by nature, but outspoken and sociable also. When she had been broken into charity by cruelty, and Sir Philip Sidney's mind had been enlarged by travel and contest with courtiers his equals, they began to understand each other. Their names then were "Astrophel and Stella."

After Walter Devereux's death, his widow married Lord Leicester, Elizabeth's favourite. Sir Philip Sidney was Leicester's nephew and heir. On his wedding Sir Philip Sidney had no longer expectations and was not considered a suitable match for Penelope.

Penelope herself was difficult to please. She inspired love and devotion in many. Some were unsuitable on account of birth and means, Edmund Spenser amongst them, who sang of her as "Rosalind"; others she herself refused. She remained unwed till the age of twenty, when an alliance was formed for her with Robert, third Lord Rich, of whom we know already something. Penelope dislikes the man, but is wafted from her home at Wanstead, to Leigh's Priory. She goes seldom to Essex House and to Court, her life henceforth is opulent in its surroundings, her companions are coarse in their pleasures, fierce and truculent in their passions. But she is mistress of herself. A radiance, heroic and calm, shines from her. She enjoys riches, she laughs at coarse pleasures, she defies force.

Then Sir Philip Sidney appreciates her worth. His chivalry is aroused by her sufferings; his admiration excited by her fortitude. Her brother, Lord Essex, regretting perhaps that he was not of an age to have used judgment in his consent, stands by her, amusing her and identifying himself with her.

His players give plays for her. Amongst them is William Shakespeare. Perhaps 1588 may be the year of their acquaintance. She was married in 1581, when her husband came into the estate. Her mother-in-law becomes the Countess of Suffolk and is no good guide for Penelope in matters of conduct.

Portia at Belmont perhaps gives us an idea of Lady Rich at Leigh's Priory. She may have given Shakespeare a miniature of herself, passages in the Sonnets seem to say as much.

Another Shakespearean character we know to have been at Leigh's Priory—Elizabeth Vernon, a noted beauty, and a cousin of Penelope's. They were tried friends, perhaps because of such opposite dispositions. They were Hermia and Helena, Rosalind and Celia, Beatrice and Hero. Lord Southampton, together with Sir Philip Sidney, had been wards of Lord Burleigh. He was much

Digitized by Google

younger than Sir Philip Sidney, might have been his son, but he attached himself to Lord Essex and was much about Essex House.

Lord Southampton falls in love with Lady Rich *cela va sans dire.* She cures him of his passion in her inimitable way. She plans matrimony for the high-born, handsome, accomplished youth. William Shakespeare shall write sonnets to bend his thoughts towards the wedded state. The said William Shakespeare wishes no better than to do her bidding, and to throw his own adoration for Lady Rich into this sonnet-form. Who should be more suitable for the Earl of Southampton than Elizabeth Vernon? Her placid nature, loving, constant disposition will keep the volatile young Earl faithful to his home, when a more brilliant wife might weary him. But Queen Elizabeth will use her thunders against such a match. Elizabeth Vernon is more deeply in love than my lord of Southampton—she will go all lengths, risk all disgrace. She is that reckless pilgrim of love it is safer to admire than to imitate. Lord Southampton leaves England on a mission to Paris, and there learns that Mistress Vernon has borne him a daughter. She is at Leigh's Priory, the babe handsome and well. His heart is touched. He returns and marries her privately. When this comes to the ears of the Virgin Queen, she is incensed. She imprisons them both, but relents later on. Lady Southampton's second child is a boy.

Elizabeth Vernon here is the Helena of "All's Well that Ends Well." Bertram is Lord Southampton. The whole play is an intimate revelation of the Essex and Rich circles and of the souls of Elizabeth Vernon and Lord Southampton.

A portrait exists of Lady Rich. The type is that of the "New Woman." The hair, naturally curled, is of a pale gold; the eyes, large almond-shaped, of a black, "mournful" hue, are placed wide apart; the complexion is fair, and the cheeks carmine, the nose straight and well-formed; the lips part with a sweet expression; the chin small and refined.

Here is Sir Philip Sidney's portrait of her as Philoclea:—

"The ornament of the earth, the model of heaven, the triumph of nature, the life of beauty, the Queen of Love. . . . Her haire (alas! too poor a worde, why should I not rather call them her beames) drawne up into a net, able to have caught Jupiter when he was in the forme of an eagle, her body (O, sweete body) covered with a light taffata garment, so cut, as the wrought smock came through it in many places . . . her blacke eyes, black, indeed, whether nature so made them that we might be the more able to beholde and beare their wonderful shining, or that she (goddess-like) would worke this miracle with her selfe, in giving blackness the price above all beautie. Then I say, indeed methought the Lillies grew pale for envie, the Roses, methought, blushed to see sweeter roses in her cheeks, and the apples methought fell down from the trees to do homage to the Apples of her breast."

Of the later life of Lady Rich remains yet much to be said. The latent good and evil of her disposition have not yet been fully exercised. She may defy cruelty for herself, but she must see an adored and only brother brought to the block. She shall at length marry the man of her heart, but her happiness is shattered almost before it is tasted. All this needs a fuller relation, and lies not within the scope of this article.

AN EXPERIENCE WITH A PUBLISHER.

IT was a very well worded and attractive advertisement which I answered. The advertiser wanted suitable MSS. for publication, and having a 40,000 word story on hand I sent it to him. In a few days his answer came, which was couched in typewriting on very inviting paper. The letter did *not* announce the fact that the reader of my MS. had approved of it, which I considered a good sign, as written praise from a publisher is always dubious to the sceptical intelligence. It was a polite, business missive informing me that the firm would be pleased to publish my book—crown 8vo., cloth binding, gilt lettered at back and side, white edges, at 6*s.*, *provided I guaranteed the first* 250 *copies at trade rate,* 4*s. each.* In other words, I was asked to incur a responsibility of £50 for an unknown edition of a 40,000 word book. Still, I made the firm an offer, declining of course any liability whatsoever, which was refused, but as I am a curious person, thirsting for knowledge of the unknown, I made an appointment to call. Of course every one knows that literary people and poets often have offices in the lofty regions of third and fourth stories, but it was a surprise to me to discover that these serene abodes could be dedicated to publishing! And my surprise was accentuated when I beheld the mystic sign: *Publishers and Advertising Agents.*

No longer, I soliloquised to myself, need unknown authors pine in obscurity or hide their light under a bushel: the coupling of these two needful professions must at last secure them notoriety if not emolument. Let there be rejoicings, then, in the camps of the scribblers.

I sat next the publisher's desk, which was

Digitized by Google

strewn with papers, and I could not help observing a cheque or two amongst them. It may have been a glorified vision of royalties in advance to soothe the troubled spirits of novel writers! Who knows? Such things have been.

He discussed the matter of publication with a discreet urbanity, and quite ignored my delicate opinion of his offer being based on the heads he wins and tails I lose principle. I even adopted a mental sporting attitude. I offered to wager a new hat that the whole cost of publication of 1,000 copies of a 40,000 word book would be less than the amount for which he wanted me to become security, but even my sporting instincts failed to evoke a welcome response. In fact, our relations were becoming strained to such an extent that he ordered his assistant to wrap my MS. *in paper* and hand it to me. This was a crisis that I was prepared for, and I bore it manfully, but I was not prepared for another crisis. It was this:

I was told by the publisher that in asking for £50 he was *really dividing the risk with me*, and when I suggested that he was evidently taking me for a mug, he was so deeply hurt at my words that at once he ordered his assistant to hand me my MS. *without* wrapping it in paper.

I am glad to state that I have recovered from the effects of this terrible ordeal.

Comments on this experience are unnecessary.

ISIDORE G. ASCHER.

"DECLINED WITH THANKS."

THERE are many little things connected with journalism which have a quaint beauty and charm. In Nature, nothing is lost, not even the rejected manuscript. That stowaway was a true philosopher who, on being heaved overboard, observed, "Won't the sharks be pleased!" For sharks, here, read postal authorities, whose revenue from industrious free-lance journalists is prodigious. The modern writer may feel mortified when his work comes back. That is wrong of him. He should feel glad. In any case it is better for him to be miserable and a thousand readers to be made happy by the space he would have filled being occupied by work presumably more acceptable. It is futile for him to bother himself whether the judges act fairly or make a right choice. If the measure of choosing well, according to the late lamented Charles Lamb, is that a man likes what he has chosen, then, in ninety-nine cases out of a hundred, an editor, on contemplating unsold returned copies from the trade, admits that he is far from being satisfied. For his own sake he does his best. When refusing outside contributions, he endeavours to be polite. He may regard as useless the slips of paper on which his regrets are printed by the thousand. But, nowadays, when a contributor asks for bread, it is not etiquette to throw a stoney-blank at him. Instead, the office-boy, whose hands are not always as clean as they might be when doing up typescripts, encloses, with the latter, a printed memorandum.

No charge of any kind is made for this. Sometimes the supply of these slips runs short. The printer being busy, two or three months, to say nothing of twelve, may slip by before a fresh batch can be furnished. Yet, such is the atmosphere of courtesy which distinguishes all sorts and conditions of editorial offices, that until these charming little gifts are delivered by the printer it is impossible to return *any* manuscript.

Instances have been known of a religious tract replacing the formal slip. These are most comforting. If the contributor is lucky, an article sent in two months ahead, say about the "month of June," may return to him, as the dove did to the ark, in September. The exact date of the ark's arrival at Ararat is beside the point; but it cannot be denied that the bold, aggressive, carnivorous, ravenlike MS. which slogs ahead and cares neither for split infinitives, moods, tenses, or other such nonsense, frequently "gets there," when the more refined, dovelike dissertation has to get back.

If it be useless to regret the delay of the sweet little slips sent as evidence of courtesy, it might occasionally be remembered by editors, when a supply runs short, that the average journalist, although he may not acknowledge the fact aloud, has committed their choice wording to memory already scores of times. In military classics have been set forth the proportion of killed to the number of rounds of ammunition expended in certain big battles. Hundreds of cartridges seem needed to make a single bull's-eye. No wonder, then, that in some actions the fighting man leads a "charmed" existence. At all events, the free-lance journalist knows that his markmanship is better than that of the average trained soldier. If a paper is worth powder and shot, the penman before long is bound to hit the editor in the eye. The point is to be neither superlatively good and write above the heads of readers, nor too outrageously bad. If the masses are catered for, a sort of stagnant, deadly average uniformity in style is what is wanted. A synonym for "slang" in certain periodicals, which must be nameless, is "be a bit more spicy."

But, referring to marksmanship, the way the

Digitized by Google

editorial office registers "misses" is worthy of study. The word "press" signifies pressure. Thanks to free education, such is the pressure of manuscripts under which editors or sub-editors groan that in order to breathe they become exclusive by excluding the bulk of the incubus above them after the most cursory glance. To keep up that never-ending heat needed by printers' devils, superfluous manuscripts are removed to the lower regions. Contributions which have been accompanied by stamped and addressed envelopes are stacked, until the youth who should despatch them retires in favour of a more energetic successor. The latter then proceeds to insert the necessary slips before the essays, short stories, poems, and what not are returned. Sometimes a dose of these rejections may be received simultaneously. If a solitary bull's-eye has been scored, the free-lance chortles as he proceeds to compare the wording of the printed forms.

These, of course, bear the impress of genius. Yet, great minds have subtle shades in verbal expression. In many different ways almost the same thing can be said. Let us take a few of these complimentary enclosures at random. *Chambers* regrets "inability to avail" itself of the prose poem offered. "Inability to avail" is sweet. There is a certain Japanese flavour of humbleness in confessing inability of any kind, and a suggestion of altruism in the journal not availing itself of the distinction the manuscript would have given to its columns. The *Onlooker* makes no such pretence. Its phrase is "Owing to pressure of space." Even here the word "owing" suggests indebtedness, and "pressure" that the editorial heart is virtuously crushed and is grieved that the columns of his periodical cannot be extended. *To-day* sails on another tack. Its reason of refusal is that the contribution is "hardly suitable." "Hardly" is a severe adjective. Let that pass. "Suitable" suggests the sartorial persuasion, reminding the free-lance that his last suit fitted indifferently. Yet he has not dared to complain. The bill is not yet paid. *Truth* says frankly that it "cannot make use of" the masterpiece boomeranged back. "Cannot" is often contracted into "cant," and "to cant" a thing is sometimes to give it an impulse in the wrong direction, as in the present instance. The *Westminster Gazette* asserts, in five consonants and six vowels, that it is "unable to use," an idiom on which an essay might be built. Thus, when beetles "use" a house they inhabit it, and as this article has inhabited the periodical's premises for some time, it has become fairly "used" to them, and, therefore, quite respectable. The *Globe* employs eight consonants and six vowels, being "unable to accept." The last word is reminiscent of the sentimental novel, wherein the heroine invariably "accepts the proposal" of the hero in the last chapter before they "partake of" a subsequent wedding breakfast. Sentiment, naturally, leads one to the *Family Herald*, the slip of which says it is "unable to avail," although, according to Holy Writ, the prayer of a righteous man "availeth" much. Then, we may bracket together, despite their different complexions, the *Daily Mail*, *Tit-Bits*, *Strand*, *Planet*, and *Idler*, since they use the same formula, "Unable to make use of."

But we have kept the best for the last. The *Royal* accompanies its rejection by a chart ruled in ten compartments and giving "reasons." Fag-ends of sentences are tabulated, and against one, or more, of these a cross is put in the margin. These headless sentences are as follows :—"Is too long ; is not clear and bright enough ; is too tragical; is too emotional ; contains too strong a religious element ; contains too much of the supernatural (this supernatural clause contains, too, a printer's error) ; is too slight ; is not sufficiently plausible ; is not sufficiently novel ; is too complicated." Such gratuitous comment is exceedingly kind. One might add—is oracular. Evidently, the key of all knowledge was possessed by the sage who first made out that chart. Like the decalogue, its commandments are limited to ten. Objections to an overplus of the religious element in compartment 5 seems, therefore, slightly out of place, and as no clause gives grammar, literary style, and correct spelling, these three extras might be inserted when this otherwise admirable chart is revised, so that the total will make up the lucky number of thirteen.

Enough has been said by way of hinting at certain peculiar joys experienced in that lottery called free-lance journalism. In the aggregate, the essays of ready writers may supersede sermons, lectures, and penny steamers ; but individually, the flummuxed vagabond-tutor of the masses is one of those manifold mosaics of humanity who ought to be stuffed and put in a glass case.

X.

THE ANATOMY OF SHORT STORIES.*

THE aim of this book, as announced in the *Preface*, is "to set forth some standards of appreciation of what is good in story writing . . . that shall enable *the student* to improve his own workmanship should he feel called upon to

* "The Short Story, Its Principles and Structure," by E. M. Albright, M.A., Instructor in English, Ohio Wesleyan University. Published by The Macmillan Company, New York.

Digitized by Google

write." In fact, it is rather for the making of the critic than of the author, and, regarded as such, is a text book of no little value.

The reader is early impressed with the two statements that practically sum up the concentrated wisdom of the efficient teller of tales—that "the short story material is a single situation," and that "the value of facts for fiction lies mainly in what they represent, in the suggestion or meaning they convey." Details of construction find forcible and illuminating expression in chapters on "Gathering Material," "The Motive as the Source of Plot," "Mechanism," "Unity of Expression," and "Characterisation." Examples from the best and worst sources happily illustrate what is to be avoided and what desired. Miss Albright is sympathetic and suggestive, and where she lays down the law she does so on broad, safe lines that neither irritate nor tend to initiate a bigoted view. For instance, in the chapter on "Gathering Material," she says: "It is certainly the individual element that gives the breath of life. This does not mean that the author should be egoistic, in any sense of the word. He should, however, be sufficiently self-conscious and introspective to gauge other people's experiences by his own. This he cannot do unless he has lived a broad and deep imaginative life. He must be on the alert for new material—watchful and observant. . . . Only through sympathy and human kindness can the individual experience, acquire the universal interest that entitles it to rank as literature."

It is difficult to criticise criticism conducted on such lines. There is nothing original or daring about the book. It has no need to be. It is merely excellent common-sense from the point of view of an instructor in English in an American College.

"Do not believe," we are told in the chapter on the "Emotional Element," "that the introduction of the love element does away with the necessity of logical and plausible plot construction. . . . Although marrying the hero and the heroine is a comfortable way of making a final (?) disposal of them, there really ought to be some valid reason for their marrying."

Efficiency, not genius, is the modern standard of short stories—for editors and publishers must take what they can get—therefore this book has a practical value. For the rest, with reference to the authorship it will stimulate, one is inclined to say what Manzoni said of love—"I believe that *it* is necessary in this world, but also that there will always be a sufficient amount of it; we need not therefore take the pains of cultivating it in others, for in cultivating it one helps only to arouse it where it is not wanted."

LITERARY INFLUENCE IN BRITISH HISTORY.*

HAS literature had any influence on British history? Judging from the title of his sketch, Mr. Canning seems to think it has; judging from the contents, he has had some difficulty in proving—if he does prove—this contentious point. Time and again he is forced to confess that our literary giants either failed in their political intent or else had none, while others—Bacon, Shakespeare, Hooker, for instance—had to await decade upon decade for public appreciation. Literature, indeed, has been a negligible factor in British political history. Generally it has expressed, and not led, public opinion; but where its influence is most apparent is in domestic politics, in social civilisation, in religion. An important point that is insisted upon over and over again by the author is the inseparable connection of literature and religion, that is, literature in any way connected with state politics. In fact, it is clearly shown that religion has had much more influence on political literature than the latter has had on politics. Religion goes out armed with literature as a sword, but politics principally employs it as a monument of its victories and defeats.

Beginning with a short review of the world's early history, showing how religion created politics and literature became foster-mother to both, Mr. Canning passes British literature in short review and criticises soundly, though often conventionally, the chosen writers of each period. In the preface he dedicates the volume to "readers not familiar with the larger works on the subject," and never does he forget in the succeeding pages the public whom he desires to address, nor is the same public allowed to forget its ignorance of the "larger works." Still, he may be forgiven for the sake of the undeniable interest of his subject and for his neat scholarly style, which, though unaccountably lacking in the first four chapters, thereafter pervades the book.

Ireland, which inevitably figures largely, the author regards with a certain amount of pessimism that shows up in high relief his occasionally extravagant worship of England. The Irish, in fact, are handled very rigidly, and the comparison of Scott and Tom Moore, when the latter is condemned for inciting rebellion by his poems, fails to take into account the fact that, while Scott was

* "Literary Influence in British History." By The Hon. A. S. G. Canning. London: T. Fisher Unwin.

Digitized by Google

a craftsman, Moore was an artist, if not in his works, at any rate in his temperament.

"Literature," says Mr. Canning, "on the whole has, hitherto, done little practical service to Ireland. During centuries the prejudices of Edmund Spencer, confirmed by Milton, represented English ideas, while the political and religious bigotry of the Irish have equally obscured, through one-sided historic versions, all their own sins in the real facts, so humiliating to both parties, of Irish history.

Later he says: "In Irish political literature there often seems a confused idea that those opposing the writer know better all the time, and are thus morally and politically wrong. Their motives or characters are often represented as odious and false as their actions or opinions. All well-meaning as well as right-judging persons are often supposed to be on one side, and their opponents to be destitute of redeeming qualities or any justification. 'Party' spirit of this unreasoning nature between Christian, religious, or political divisions has long ceased, if it ever existed, throughout Britain." It is well that Mr. Canning's claims to be taken seriously do not rest on such sentences as the last quoted.

History and historical writers are apportioned by far the most prominent positions in these pages; dramatic literature dies with Goldsmith, and poetry with the eighteenth century, at any rate for the purposes of the book. Shakespeare is present by reason of his love of monarchy; Macaulay, the first of the journalists, receives more reverent handling than most modern writers see fit to accord him, seemingly because he is an historian. Dickens, as a social reformer, acquires his mead of praise, but Charles Reade, whose efforts in the same direction had practically equal success, is not mentioned. But it is of Buckle, Hallam and the historians that Mr. Canning loves to write, when he is not engaged in reproving Ireland, though their influence on British history has been *nil*.

"Within the last thirty years Ireland has engaged British literary attention more than any other part of the Empire," we read at the beginning of the last chapter but one. Slowly the suspicion grows that Mr. Canning has merely utilised a title and material that disarm suspicion to cover the dissemination of his view of the Irish question. As a bird's-eye view of the subject, however, as an incitement to turn to the "larger works," this book may be thoroughly recommended.

THE SHELLEY CENTENARY FUND.

SIR,—As the honorary secretaries and trustees of the Shelley Centenary Celebration which took place at Horsham on August 4, 1892, we wish to make public the following statement. May we rely on your courteous aid to this end?

After accomplishing most of the avowed objects with which we organised the celebration, there remained a small balance of money, insufficient to carry any purpose then entertained, but still a sum we felt to be considerable enough to justify us in refusing to sanction its employment on any expedient in which due weight had not been given to the paramount end for which the money was contributed, viz., to honour Shelley in the place of the poet's birth. That sum was deposited in the Horsham branch of the London and County Bank, and has remained there; it now amounts to £280.

Suggestions have been made locally from time to time for the disposal of this balance: such a nest-egg has a natural attraction for the promoters of swimming baths and kindred projects. But with every wish to be locally compliant, we have steadfastly guarded the money from too hasty dissipation, waiting for some sound scheme for its employment to be initiated in the area to which we might properly devote it, consistent with the perpetuation of a great local name and tradition.

No such activity has yet been initiated and none appears on the horizon. A plan we perfected some years ago, to apply the interest of the money to the foundation of a Special Annual Prize for English Literature at the Horsham Grammar School, broke down; though with the help of Shelley's old college, we were able to provide an examination free of cost to the school.

There are many living who contributed to the Fund. We wish them to know it is in safe keeping.

Is there any use to which they wish the local committee to put it?

A bust of the poet—should any competent sculptor be willing to undertake it for the comparatively small honorarium we are in a position to offer—presents, we think, the best solution of the matter. The time is opportune, for we have among us to-day several fine sculptors. The place seems ready in a public square at Horsham should the Urban Council of that town see its way to accept the gift and become responsible for its safe custody.

Our duty is done when we submit these facts and suggestions to the notice of your public, who will, we are confident, do justice to the policy which has preserved the funds from spoliation so far. We are ready now, as we always have been,

Digitized by Google

to welcome and adopt any course consistent with intelligence and with honour, or, in other words, which shall adequately embody the object the contributors to the Fund desired to see accomplished.

We have the honour to be, Sir,
Your obedient servants,
J. J. ROBINSON.
JAS. STANLEY LITTLE.

Arundel, Sussex,
August, 1907.

CORRESPONDENCE.

SIR,—I don't know if you have had any complaints made by members of the railway charges on typewriters carried by passengers. Recently I was charged 5*s.* for one when travelling from King's Cross to Edinburgh. I had no extra luggage, and the typewriter was carried done up in straps, and easily placed under the seat.

I was told by the railway officials that it must be treated in the same way as a perambulator, which seems absurd, as the latter involves extra and, perhaps, special space in the van.

Sincerely yours,
FRED. G. PENNEY.

MIS-SPELLINGS.

SIR,—A reference in our May number to "Di Vernon," revives a small quarrel of mine with modern mis-spellings of Scott. Some time back, having occasion in a newspaper article to mention that heroine several times by name, I guarded against a printer's error by very carefully and plainly writing "Die." To my wrath, it appeared next morning, in every instance, without the "e." The sub-editor, to whom this equally careful alteration was due, defended himself by citing a recent edition of "Rob Roy," in which Diana's abbreviation had taken the more modern form. But why should new readers scorn to love her under the title by which she was known to all early adorers, by which she was dear to the great master himself?

Again, lately, Conan Doyle, in his fine series, "Through the Magic Door," was made to refer to Wandering Willie's tale in "Red Gauntlet." Quoting this passage for some literary comment, I naturally wrote the name in right fashion, "Redgauntlet," but printers at our side of the world are evidently as opinionated, or as up-to-date, as on yours. The title appeared once more in two words, and enriched with a capital "G" as well as a capital "R." Shall we hear next of "Kennel Worth"? And has the disinherited hero of our youth acquired a new and semi-Russian grace as "Ivan Hoe"?

A quainter blunder still is that in the April number of *The Academy and Literature*. A previous article had mistakenly mentioned Sir Isaac Newton's dog as "Fido." A correspondent wrote to object to this, and to assert (again in error—"Diamond, Diamond, thou little knowest what mischief thou hast done!") that the innocently offending animal was called "Dandy." Then the suggestion follows, "Perhaps it was a Didmont." Now, if the far-seeing Sir Isaac could look forward a century or so to name his dog from a novel of Sir Walter's, surely his accurate mind would never sanction the spelling of Dinmont with that superfluous "d"!

Yours very truly,
A NEW ZEALANDER.

SIR,—Can any of the readers of *The Author* inform me whether a list is procurable of the French officers imprisoned in England during the war of 1815?

I am anxious to trace the name of "Waret."

Any information on the subject will be gratefully received.

Yours truly
F. L. H.

(Letters will be forwarded by the Secretary if addressed to "F. L. H." at the Society's office.)

"THE AUTHOR"—A SUGGESTION.

SIR,—Gathering that there is a prospect of the constitution of the society being remodelled, I beg to offer a suggestion, which is calculated to have the two-fold effect of alleviating your, no doubt, arduous labours, and of increasing, if possible, the interest of *The Author*. Briefly, I propose that it should be made a condition of membership that members should contribute to *The Author*, when called upon to do so, their selection being at your discretion. The names might be taken in alphabetical order, and members be given notice a month or so ahead of their approaching liability. Estimating the number of members available at fifteen hundred at the least, the contributors to each number as three, and the yearly number of issues as ten, it needs but the simplest sum in arithmetic to make it clear that members would only be called upon to contribute at intervals of half a century. Such a condition, therefore, need weigh hardly on no one. My disinterestedness in the matter will be sufficiently indicated by my initial,

Z.

Digitized by Google

Novels, Short Stories, Articles, Poems,

Placed with ninety-six (96) Publishers and Periodicals at highest prices.

FOUR STATEMENTS which we are prepared to prove:—

Publishers and Editors recommend this Agency to Authors, and ask us for contributions.

We have obtained for the serial use of a 50,000 word story, by an ***unknown*** writer, £25 more than was first offered.

At far better terms than first offered, we have just placed with a world-known firm of publishers a novel which the author's own agent, seeing no hope of success, refused to deal with.

For the serial use of a 65,000 word novel by a well-known author, we have succeeded in obtaining an offer £20 in advance of the price previously paid by the same editor to the author direct.

OUR SUCCESS is due largely to the fact that we submit only suitable work. Editors know this, and ***READ*** the MSS. we send them. A story which a client admits previously "trotting round for ***four years,***" has been placed by us, within ten days of receipt, with a magazine which had returned it when submitted by the author!

All MSS. submitted personally by GEORGE G. MAGNUS, Managing Director,

CAMBRIDGE LITERARY AGENCY, 115, STRAND, LONDON.

Help for the Would-be Writer.

Mr. Barry Pain tells how to cultivate Literary Ability.

The way to Literature has ever been hard and long because so ill defined.

There are many hundreds of literary aspirants to-day who year after year have striven with all their energies and brains to find success in writing. Disappointment has followed disappointment, until each MS. seemed to bear the words, "Returned with thanks" even before it was actually rejected.

But the drudgery and repeated rebuffs are not all. The question arises, what is the result of all these years' work?

The writings are rejected. But why?

Shown a failing in the style or technique, and its correction is comparatively easy. But the literary aspirant is not shown.

The MSS. is rejected; it comes back with a note saying: "The Editor (or Publisher) regrets that he is unable," and so on.

The Literary Correspondence College is devoted to instructing and helping those who aspire to literature in any form.

The latent talent of each student is awakened and carefully cultivated by this course, for the tuition is given and the MSS. corrected by clever and experienced literary men.

The hopelessness of years of uninstructed writing is thus abolished, for with the expert instruction of the Literary Correspondence College the student is shown his or her failings and taught how to amend them.

Polished fluency, correctness in technique and style must follow, and crudeness in these constitutes the reason for the majority of literary failings.

With the help of this college the future opens out with a certain goal in view. If one has the talent for writing, nothing but sheer ignorance or obstinacy need prevent its full indulgence. There is no need to sit and learn in a class room amongst others. The entire course in all its complete strength and fulness is given through the post.

The Literary Correspondence College is situated at 9, Arundel, St., Strand, London, W.C. Enquiries addressed there for full particulars, pamphlets, etc., descriptive of the course, receive immediate attention. Mr. Barry Pain's new Book, "First Lessons in Story Writing" (price 2s. 8d. post free), may also be obtained from this address. This book deals in detail with each phase of literary work. It is quite unnecessary to say that every page is filled with practical help, for the author has concentrated his life's experience therein.

"First Novel" Competition.

MR. FISHER UNWIN begs to announce that he proposes holding a competition for a prize of One Hundred Guineas (£105) for the best "First" Novel.

Write at once for full particulars to—

T. FISHER UNWIN,

1, Adelphi Terrace, London, W.C.

TYPEWRITING.

Authors' and other MSS. copied from 9d. per 1,000 words; in duplicate, 1/-. Plays. Excellent references.

Specimens and Price List on application.

Miss HORNE,

"Eskdale," West Drayton, Middlesex.

Digitized by Google

BRADBURY, AGNEW, & Co. Ld.

Will give Estimates for and undertake the production of any description of

Book and Magazine Printing and Binding.

THE WHITEFRIARS PRESS, LONDON AND TONBRIDGE.

ESTABLISHED] *The Athenæum Press, Taunton.* [XVIII. CENT.]

BARNICOTT & PEARCE

INVITE ENQUIRIES RESPECTING PRINTING.

ESTIMATES OF COST, AND OTHER DETAILS, PROMPTLY GIVEN.

"A CHRISTMAS REVERIE," By Arthur E. Caleb, Late Scholar Muir Central College, Allahabad,

And Author of "A Study of the English Language." 5 by 4. Smith. 6d. net.

Extract from *The Athenæum*.—"There is much charm, tenderness, and feeling in his poem, entitled 'A Christmas Reverie.' The exuberance of its metres and rhymes is not more astounding than its sustained ebullience of amorous imagination, its metrical verbosity than its frenzied erotomania. We heartily recommend this pretty little poem to the general public."—Dated January 10th.

For Copies apply to W. H. SMITH & Co., 103, High Road, KILBURN.

MRS. GILL, TYPEWRITING OFFICE.
35, LUDGATE HILL, E.C.

(ESTABLISHED 1883.)

Authors' MSS. carefully copied from 1s. per 1,000 words. Duplicate copies third price. French and German MSS. accurately copied; or typewritten English translations supplied. References kindly permitted to Messrs. A. P. Watt & Son, Literary Agents, Hastings House, Norfolk Street, Strand, W.C. *Telephone 8404 Central.*

SIKES and SIKES,

THE WEST KENSINGTON TYPEWRITING OFFICES,

(*Established 1893.*)

229, Hammersmith Rd., LONDON, W. and

(private address) **13, Wolverton Gardens, Hammersmith, W.**

Authors' MSS.; Translations; Duplicating; Plays and Actors' Parts; Legal, General and Commercial Documents. Usual Terms. *References.*

"THE AUTHOR."

SCALE FOR ADVERTISEMENTS.

[ALLOWANCE TO MEMBERS OF THE SOCIETY 20 PER CENT.

Front Page	£4	0	0
Other Pages	3	0	0
Half of a Page	1	10	0
Quarter of a Page	0	15	0
Eighth of a Page	0	7	6
Single Column Advertisements ... ... per inch	0	6	0
Bills for Insertion ... ... per 2,000	3	0	0

Reduction of 20 per cent. made for a Series of Six and of 25 per cent. for Twelve Insertions.

Advertisements should reach the Office not later than the 20th for insertion in the following month's issue.

All letters respecting Advertisements should be addressed to the ADVERTISEMENT MANAGER, *The Author* Office, 39, Old Queen Street, Storey's Gate, S.W.

Printed by BRADBURY, AGNEW, & Co. LD., and Published by them for THE SOCIETY OF AUTHORS (INCORPORATED), at 10, Bouverie Street, London, E.C.

Digitized by Google

The Author.

(*The Organ of the Incorporated Society of Authors. Monthly.*)

VOL. XVIII.—No. 2. NOVEMBER 1, 1907. [PRICE SIXPENCE.

CONTENTS.

	PAGE
Notices	33, 51
Committee Notes	34
Books published by Members of the Society	36
Literary, Dramatic and Musical Notes	38
Paris Notes	42
An Agreement from Mr. Fisher Unwin's Office	44
First Novel Competitions	48
Magazine Contents	49
Warnings to the Producers of Books	50
Warnings to Dramatic Authors	50
Warnings to Musical Composers	50
How to Use the Society	51
To Musical Composers	51
The Reading Branch	51
Legal and General Life Assurance Society	51
General Notes	52
M. E. Coleridge	53
Re-election	53
Newspaper Copyright, "Thou Shalt not Steal"	54
The Eleventh International Congress of the Press	56
Copyright in the Isle of Man	57
Concerning the Telling of a Story	58
Books on Nature	61
Examination Paper on "Vanity Fair"	62
Stevenson of Missouri	63
Copyright Cases	64

PUBLICATIONS OF THE SOCIETY.

1. **The Annual Report for the current year.** 1*s.*
2. **The Author.** Published ten months in the year (August and September omitted), devoted especially to the protection and maintenance of Literary, Dramatic, and Musical Property. Issued to all Members gratis. Price to non-members, 6*d.*, or 5*s.* 6*d.* per annum, post free. Back numbers from 1892, at 10*s.* 6*d.* per vol.
3. **Literature and the Pension List.** By W. MORRIS COLLES, Barrister-at-Law. 3*s.*
4. **The History of the Société des Gens de Lettres.** By S. SQUIRE SPRIGGE. 1*s.*
5. **The Cost of Production.** (Out of print.)
6. **The Various Methods of Publication.** By S. SQUIRE SPRIGGE. In this work, compiled from the papers in the Society's offices, the various forms of agreements proposed by Publishers to Authors are examined, and their meaning carefully explained, with an account of the various kinds of fraud which have been made possible by the different clauses therein. 3*s.*
   Addenda to the Above. By G. HERBERT THRING. Being additional facts collected at the office of the Society since the publication of the "Methods." With comments and advice. 2*s.*
7. **Copyright Law Reform.** An Exposition of Lord Monkswell's Copyright Bill of 1890. With Extracts from the Report of the Commission of 1878, the Berne Convention, and the American Copyright Bill. By J. M. LELY. 1*s.* 6*d.*
8. **The Society of Authors.** A Record of its Action from its Foundation. By WALTER BESANT (Chairman of Committee, 1888—1892). 1*s.*
9. **The Contract of Publication in Germany, Austria, Hungary, and Switzerland.** By ERNST LUNGE, J.U.D. 2*s.* 6*d.*
10. **Forms of Agreement issued by the Publishers' Association; with Comments.** By G. HERBERT THRING, and Illustrative Examples by Sir WALTER BESANT. 2nd Edition. 1*s.*
11. **Periodicals and their Contributors.** Giving the Terms on which the different Magazines and Periodicals deal with MSS. and Contributions. 6*d.*
12. **Society of Authors.** List of Members. Published October, 1907, price 6*d.*

[*All prices net. Apply to the Secretary, 39, Old Queen Street, Storey's Gate, S.W.*]

Digitized by Google

The Society of Authors (Incorporated).

Telegraphic Address: "AUTORIDAD, LONDON." *Telephone No.: 374 Victoria.*

PRESIDENT.

GEORGE MEREDITH O.M.

COUNCIL.

SIR ROBERT ANDERSON, K.C.B.
SIR WM. REYNELL ANSON, Bart., D.C.L.
THE RIGHT HON. THE LORD AVEBURY, P.C.
J. M. BARRIE.
A. W. Á BECKETT.
ROBERT BATEMAN.
F. E. BEDDARD, F.R.S.
SIR HENRY BERGNE, K.C.B., K.C.M.G.
THE RIGHT HON. AUGUSTINE BIRRELL, P.C.
THE REV. PROF. BONNEY, F.R.S.
THE RIGHT HON. JAMES BRYCE, P.C.
THE RIGHT HON. THE LORD BURGHCLERE, P.C.
HALL CAINE.
EGERTON CASTLE, F.S.A.
EDWARD CLODD.
W. MORRIS COLLES.
THE HON. JOHN COLLIER.
SIR W. MARTIN CONWAY.
F. MARION CRAWFORD.
THE RIGHT HON. THE LORD CURZON OF KEDLESTON.
AUSTIN DOBSON.
SIR ARTHUR CONAN DOYLE.
A. W. DUBOURG.
DOUGLAS FRESHFIELD.
SIR W. S. GILBERT.
EDMUND GOSSE, LL.D.
SYDNEY GRUNDY.
H. RIDER HAGGARD.
THOMAS HARDY.
MRS. HARRISON ("LUCAS MALET").
ANTHONY HOPE HAWKINS.
E. W. HORNUNG.
JEROME K. JEROME.
HENRY ARTHUR JONES.
J. SCOTT KELTIE, LL.D.
RUDYARD KIPLING.
SIR EDWIN RAY LANKESTER, F.R.S.
THE REV. W. J. LOFTIE, F.S.A.
LADY LUGARD (MISS FLORA L. SHAW).
MRS. MAXWELL ("M. E. BRADDON")
JUSTIN MCCARTHY.
THE REV. C. H. MIDDLETON-WAKE.
SIR LEWIS MORRIS.
SIR HENRY NORMAN, M.P.
SIR GILBERT PARKER, M.P.
J. C. PARKINSON.
A. W. PINERO.
WALTER HERRIES POLLOCK.
OWEN SEAMAN.
G. BERNARD SHAW.
G. R. SIMS.
S. SQUIRE SPRIGGE.
J. J. STEVENSON.
FRANCIS STORR.
WILLIAM MOY THOMAS.
MRS. HUMPHRY WARD.
PERCY WHITE.
FIELD MARSHAL THE RIGHT HON. THE VISCOUNT WOLSELEY, K.P. P.C., &c.

Hon. Counsel—E. M. UNDERDOWN, K.C.

COMMITTEE OF MANAGEMENT.

Chairman—ANTHONY HOPE HAWKINS.

SIR ROBERT ANDERSON, K.C.B.
SIR HENRY BERGNE, K.C.B., K.C.M.G.
A. W. Á BECKETT.
AUSTIN DOBSON.
DOUGLAS FRESHFIELD.
E. W. HORNUNG.
OWEN SEAMAN.
G. BERNARD SHAW.
FRANCIS STORR.
PERCY WHITE.

SUB-COMMITTEES.

ART.

THE HON. JOHN COLLIER (*Chairman*).
SIR W. MARTIN CONWAY.
M. H. SPIELMANN.

COPYRIGHT.

A. W. Á BECKETT.
SIR HENRY BERGNE, K.C.B., K.C.M.G.
W. MORRIS COLLES.
ANTHONY HOPE HAWKINS.
SIR GILBERT PARKER, M.P.

DRAMA.

HENRY ARTHUR JONES (*Chairman*).
A. W. Á BECKETT.
SIR F. C. BURNAND.
ANTHONY HOPE HAWKINS.
SYDNEY GRUNDY.
A. W. PINERO.
G. BERNARD SHAW.

Counsel in the United States—LAWRENCE GODKIN, 30, Pine Street, New York, U.S.A.

Solicitors— { FIELD, ROSCOE & Co., 36, Lincoln's Inn Fields, W.C.
G. HERBERT THRING, 39, Old Queen Street, Storey's Gate, S.W.

Secretary—G. HERBERT THRING.

Solicitor in England to La Société des Gens de Lettres.

OFFICES: 39, OLD QUEEN STREET, STOREY'S GATE, S.W.

Digitized by Google

The Author.

(The Organ of the Incorporated Society of Authors. Monthly.)

FOUNDED BY SIR WALTER BESANT.

VOL. XVIII.—No. 2. NOVEMBER 1ST, 1907. [PRICE SIXPENCE.

TELEPHONE NUMBER:

374 VICTORIA.

TELEGRAPHIC ADDRESS:

AUTORIDAD, LONDON.

NOTICES.

FOR the opinions expressed in papers that are signed or initialled the authors alone are responsible. None of the papers or paragraphs must be taken as expressing the opinion of the Committee unless such is especially stated to be the case.

THE Editor begs to inform members of the Authors' Society and other readers of *The Author* that the cases which are from time to time quoted in *The Author* are cases that have come before the notice or to the knowledge of the Secretary of the Society, and that those members of the Society who desire to have the names of the publishers concerned can obtain them on application.

LIST OF MEMBERS.

THE List of Members of the Society of Authors, published October, 1907, can now be obtained at the offices of the Society at the price of 6*d.*, post free 7½*d.* It includes elections to July, 1907, and will be sold to members and associates of the Society only.

A dozen blank pages have been added at the end of the list for the convenience of those who desire to add future elections as they are chronicled from month to month in these pages.

PENSION FUND.

THE Trustees of the Pension Fund of the Society met at the Society's offices on February 18th, 1907.

The secretary placed before them in detail the present financial position of the Fund, and after consideration the Trustees decided to invest £250 in the purchase of New Zealand 3½ per cent. Stock redeemable 1940.

The amount purchased is £247 9*s.* 6*d.* and is added to the list printed below. The investments now have risen to over £3,000, and go on steadily increasing from year to year.

The Trustees also recommended to the committee the possibility of granting another pension.

The following is a statement of the actual Stock. The money value can be easily worked out at the current price of the market :—

	£	s.	d.
Consols 2½%	£1,000	0	0
Local Loans	500	0	0
Victorian Government 3% Consolidated Inscribed Stock	291	19	11
War Loan	201	9	8
London and North-Western 3% Debenture Stock	250	0	0
Egyptian Government Irrigation Trust 4% Certificates	200	0	0
Cape of Good Hope 3½% Inscribed Stock	200	0	0
Glasgow and South-Western Railway 4% Preference Stock	228	0	0
New Zealand 3½% Stock	247	9	6
Total	£3,118	18	8

Subscriptions, 1906.	£	s.	d.
Oct. 4, Weaver, Mrs. Baillie	0	10	0
Oct. 5, Marchant, James	0	10	0
Oct. 15, Coleburn, Miss Maud	0	5	0
Oct. 31, Rhys, Ernest	0	5	0
Nov. 17, Dass, B. K.	0	5	0
Nov. 20, Smith, Bertram	0	10	6
Dec. 4, Shaw, Mrs. Bernard	1	1	0

Digitized by Google

1907.	£	s.	d.
Feb. 21, Slaughter, Mrs.	0	5	0
Feb. 25, Vachell, H. A.	5	0	0
April 12, Turner, G. F.	0	5	0
April 15, Harrison, Austin	2	0	0
June 24, Vernedè, R. E.	0	5	0
June 24, Gurney, Mrs.	0	10	0
Oct. 21, Hitchings, F. W.	0	5	0
Oct. 22, Owen, Charles.	0	5	0
Oct. 24, Scott, Forrester	0	5	0
Oct. 24, Galsworthy, John	1	1	0
Oct. 25, Sedgwick, W.	1	1	0

Donations, 1906.

Oct. 1, Tweedie, Mrs. Alec, collected for Mrs. J. H. Riddell Fund	300	0	0
Oct. 4, Drake, Maurice	0	10	6
Dec. 13, Hardie, R.	0	5	0
Dec. 28, Egbert, Henry	0	5	0
1907.			
Jan. 1, White, Mrs. Carolin	0	5	0
Jan. 10, Sherwood, Mrs.	0	10	0
Jan. 16, Drake, Maurice	0	10	6
Jan. 16, Roe, Mrs. Harcourt	0	10	6
Jan. 16, Alsing, Mrs.	0	5	0
Jan. 15, Sheppard, A. T.	0	10	6
Feb. 5, Bolton, Miss Anna	0	5	6
Feb. 9, Walker, Mrs. Faure	1	1	0
Feb. 13, FitzGerald, Mrs. Augustine	0	10	0
Feb. 15, Plunkett, Count J. N.	0	5	6
Feb. 16, Travers, Miss Rosalind	0	10	0
March 4, Potter, Canon Hasloch.	0	5	0
March 11, Eggar, A.	1	1	0
March 22, Hardy, Harold	0	10	0
April 13, Wylie, Alexander C.	0	5	0
May 13, Wood, Lawson	0	5	0
July 5, Schooling, J. Holt	5	5	0
Oct. 19, Charter, Miss Edith A.	0	5	0

The committee would be glad to receive information unofficially from any member of the society of any author whose need is within the member's personal knowledge. Information, which should be as full as possible, should be sent to the secretary, 39, Old Queen Street, Storey's Gate, S.W., and will receive the prompt and careful attention of the committee.

COMMITTEE NOTES.

THE October meeting of the committee was held at the offices of the society on the 14th, at 4 o'clock.

The committee have pleasure in stating that seventy-four members and associates were elected. This is the largest number of applications ever received between the July and October meetings, and brings the total for the current year up to 209, which, again, is the largest number elected up to October in any year since the society's foundation. The committee consider, therefore, they may congratulate the society upon the strong support it continues to receive from the owners of copyright property in all branches, for the elections do not comprise merely writers of fiction, but the writers of *belles lettres*, medical, scientific, historical and other works.

After the elections one or two small matters came before the committee for discussion. First, the question of purchase of office furniture was considered, and the secretary was instructed to obtain estimates. One case, which the society had already taken up, but which, owing to the failure of the member to complete his contract with the publisher, had been unsuccessful, was considered by the committee, who instructed the secretary to inform the member that until the contract had been completed they could take no further steps.

The committee decided to print a publisher's agreement in full in one of the future issues of *The Author*, with the name of the publisher concerned, and comments by the secretary.

The Association Littéraire et Artistique Internationale, founded by Victor Hugo, submitted to the committee certain questions relating to the position of Holland in regard to the Berne Convention, as there was some possibility of the question being debated in the Dutch Chamber, and in consequence, the Association was anxious to obtain evidence from different countries as to the advantages of the Convention and the disadvantages of the present position of Holland. The committee instructed the secretary to forward to the association answers to the questions submitted, and if possible to obtain from his Majesty's Minister at the Hague a full report of the proceedings in the Dutch Chamber.

The secretary reported the receipt of liberal donations from two members of the society, as tokens of appreciation of the society's success in obtaining moneys due to them. The committee instructed the secretary to convey their thanks to the members concerned.

The secretary reported to the committee the cases which had been taken up, by the sanction of the chairman, during the vacation. Four cases had been taken in hand, three of which had been settled, the fourth being in the course of favourable negotiation.

Five resignations were laid before the committee and accepted by them.

Digitized by Google

Cases.

During the past month nineteen cases have come into the society's hands for settlement. The first referred to the claim of one of the members in the case of a foreign bankruptcy. This is in course of negotiation, but as yet unsettled. Thirteen cases referred to money due to members. One dealing with infringement of copyright has been settled. One for a liquidated amount on accounts has been placed with others—previous claims—against the same publishing house in the hands of the society's solicitors. Of the remaining eleven, three have been settled and the others are still open. If no favourable answer is received they will be placed before the committee with a view to taking legal action. There have been three demands for MSS. In two cases the MSS. have been returned, and the third is still open. One case for accounts has been settled by the rendering of the accounts.

The last case is rather an extraordinary one. An author in his early days sold a story to an English magazine. The story was not copyrighted in America. Since the date of its publication the author has acquired a world-wide reputation. It is quite natural that pirates, finding that the copyright was not secured in the States, should take the story and publish it in that country; but this is not all that has taken place in the present instance. The story has been published almost verbatim in a paper in Philadelphia under another name, with the name of another writer attached. The secretary has written to the editor pointing out what has taken place, for it seems to be quite clear that the editor could not have known that the story was written by the author whom the society represented. The secretary is now awaiting an answer from the States.

Most of the cases left open from last month have been settled. Three have been placed in the hands of the society's solicitors and are in the course of favourable negotiation. One other is in an unsatisfactory position, and though at present it is not ready for the society's solicitors, it may have to be placed in their hands eventually.

October Elections.

Arbuthnot, Mrs. P. Stewart-Mackenzie.	Northwood House, East Grinstead, Sussex.
Barnett, John . .	Woodbury, Beckenham.
Barney, Miss Laura Clifford.	c/o Messrs. Munroe & Co., 7, Rue Scribe, Paris.
Beach, Mrs. W. F. Hicks	Witcombe Park, Gloucester.
Biggs, Arthur H. .	102, West Hill, Putney, S.W.
Bland, Miss Lilian E. .	Tobarcooran, Carnmoney, Belfast, Ireland.
Boggs, Miss Winifred .	Aughdon, Ormskirk, Lancs.
Brebner, Percy James .	"Wimblehurst," Blenheim Gardens, Wallington.
Bree, Olive . . .	The Cottage, Wickford, Essex.
Brockington, W. A., M.A.	Birstall, Leicester.
Brown, R. Grant .	East India United Service Club.
Burge, C. O., M.Inst. C.E.	24, Park Road, Chiswick, W.
Butcher, S. H., M.P. .	6, Tavistock Square, W.C.
Cawker, John (*Wilson Crawford*).	Bridgend.
Charter, Miss Edith A.	12, Woodgrange Avenue, Ealing, W.
Chaytor, The Rev. H. J.	6, Shearwood Road, Broomhill, Sheffield.
Chesterton, G. K. .	48, Overstrand Mansions, Battersea.
Chorley, Herbert . .	East Bergholt, Colchester.
Craig, R. S.. . .	Richmond Park Avenue, Bournemouth.
Dalrymple-Hay, Mrs. J. B. M.	43, Eaton Rise, Ealing, W.
Davey, Richard Patrick Boyle.	200, Ashley Gardens, S.W.
Deacon, Renée M. .	53, Gwendwr Road, West Kensington.
Denley, James Robert .	Natal Bank Chambers, Durban, Natal.
Dowson, Mrs. Rosina Filippi.	76, Woodstock Road, Oxford.
Duff, Miss Nora . .	
Ffoulkes, Miss Constance Jocelyn.	11, Pelham Crescent, S.W.
Galsworthy, John .	14, Addison Road, W.
Gregory, Lady Augusta	Coole Nark, Gort, co. Galway.
Harte, Mrs. Edith Bagot	Ladies' Army and Navy Club.
Henniker, The Hon. Mrs. Arthur.	13, Stratford Place, W.
Hill, J. Arthur . .	Wensley Bank, Thornton, Bradford, Yorkshire.
Hitchings, Francis N. W.	Shalford, Guildford.
Holbrooke, Joseph .	River Nook.
Hughes, H. O. . .	37, Southwick Street, Hyde Park, W.

Digitized by Google

Hyamson, Albert M.	34, Brondesbury Road, N.W.
Keane, Cliff	19, Harlesden Park Parade, Harlesden, N.W.
Kearton, Richard	"Westbury," Caterham Valley, Surrey.
Leeds, Miss E. C. M.	5, Lansdowne Terrace, Hampton Wick.
Lorenz, T., Ph. D.	Fir Cottage, Ightham, Kent.
McCracken, Mrs. George (*L. A. M. Priestley*).	Seafield House, Bangor, Ireland, N.
McDonnell, Michael F. J.	5, Coleherne Road, Redcliffe Square, S.W.
MacIlwaine, Herbert Charles.	7k, Grove End Road, N.W.
Mackie, John	Authors' Club, 4, Whitehall Court, S.W.
MacKinlay, Malcolm Sterling.	84, New Bond Street, W.
Marriott-Hodgkins, Miss Jessie.	7, Finchley Road, Child's Hill, N.W.
Marshall, Agnes	Barme, Crofthill Avenue, Uddington, Scotland.
Marshall, Archibald	The Watch House, Winchelsea, Sussex.
O'Brien, The Rev. G. E.	Bosley Vicarage, Macclesfield.
Osler, William, M.D., F.R.S.	
Owen, Charles	Southernwood, Southcote Road, Reading.
Postgate, John Percival	54, Bateman Street, Cambridge.
Readymoney, Nasarvanji Jivanji.	Schoen House, Wodehouse Road, Fort, Bombay, India.
Richmond, John	7, Campden Hill Square.
Ritchie. James	10, Succoth Gardens, Murrayfield, Edinburgh.
Savill, Thomas D., M.D., Lond.	66, Harley Street, W.
Scott, Mrs. A. B.	Gransden, Cheltenham
Scott, G. Forrester	Lywood House, Ardingly, Sussex.
Sedgwick, William	Elmcote, Godalming.
Sellers, Edith	Sudbury, Harrow.
Serrell, Miss Alys F.	Haddon Lodge, Stalbridge, Dorset.
Shackleton, Ernest Henry.	British Antarctic Expedition, 9, Regent Street, Waterloo Place, S.W.
Sharpley, Hugo	Harley Court, The Close, Hereford.
Smith, Miss Vere Sydney	10, St. Leonard's Terrace, Chelsea, S.W.
Sprigg, Stanhope W.	The *Standard* Offices, 104, Shoe Lane, E.C.
Starling, Ernest H., M.D, F.R.S.	40, West End Lane, N.W.
Taylor, Edward Henry, M.D.	77, Merrion Square S., Dublin.
Tennant, Lady	34, Queen Anne's Gate, S.W.
Tovey, The Rev. Duncan C.	Worplesdon Rectory, Guildford.
Trelawny, Paul	
Walton, Mrs. Mary Ella	
Welsh, Robert	29, Comiston Road, Edinburgh.
Williamson, W. H.	51, Upper Bedford Place, W.C.
Young, Ernest, B.Sc.	Lower School, Harrow.

Two members do not desire either their names or addresses printed.

BOOKS PUBLISHED BY MEMBERS OF THE SOCIETY.

ART.

RUBENS. By HOPE REA. (Bell's Miniature Series of Painters.) 6¼ × 4. 64 pp. Bell. 1*s.* n.

BIOGRAPHY.

HUGO WOLF. By E. NEWMAN. (The New Library of Music). 8¾ × 5½. 279 pp. Methuen. 7*s.* 6*d.* n.

WILLIAM ALLINGHAM. A Diary. Edited by H. ALLINGHAM and D. RADFORD. 9 × 5¾. 404 pp. Macmillan. 12*s.* n.

MEMOIRS OF MISTRAL. Rendered into English by CONSTANCE ELIZABETH MAUD. Lyrics from the Provençal by ALMA STRETTELL (Mrs. Laurence Harrison). 5½ × 8½. 336 pp. Arnold. 12*s.* 6*d.* n.

PERSONAL REMINISCENCES OF HENRY IRVING. By BRAM STOKER. 9 × 6. xvii. + 480 pp. Heinemann. 6*s.* n.

THE LAST DAYS OF ANTOINETTE. From the French of G. LENOTRE. By MRS. RODOLPH STAWELL. 9 × 6. xix. + 300 pp. Heinmann. 10*s.* n.

THE LETTERS OF QUEEN VICTORIA. A Selection from her Majesty's Correspondence between the years 1837-1861. Published by authority of his Majesty the King. Edited by A. C. BENSON, M. A., AND VISCOUNT ESHER, K.C.B. 3 vols. 9¼ × 6, XIX. + 641 + 575 + 660 pp. Murray. £3 3*s.* n.

GEORGE SAND AND HER LOVERS. By FRANCIS GRIBBLE. 9 × 5¾, XX. + 375 pp. Nash. 15*s.* n.

A PRINCESS OF THE OLD WORLD. By ELEANOR C. PRICE. 9 × 5½, XIV. + 333 pp. Methuen. 12*s.* 6*d.* n.

BOOKS FOR THE YOUNG.

DRAMAS IN DUODECIMO. Abstracts and Brief Chronicles of Youth. By ASCOTT R. HOPE. 8 × 5¼. vi. + 319 pp. Black. 5*s.*

THE CALL OF THE DEEP. Being some further adventures of Frank Brown. By FRANK T. BULLEN. 7¾ × 5. x. + 372 pp. Nisbet. 6*s.*

Digitized by Google

HARRIET HARE. Written and illustrated by ARTHUR LAYARD. 5¾ × 4¼. 87 pp. Nisbet. 1*s.* n.

THE DOLL DOCTOR. By E. V. LUCAS. 6¼ × 4¼. 15 pp. Allen. 1*s.* 6*d.*

A BAD THREE WEEKS. By R. JACBERNS. Illustrated by A. TALBOT SMITH. 7½ × 5¼. 248 pp. Wells Gardner. 2*s.* 6*d.*

OLD FRIENDS WITH NEW FACES. English Nursery Rhymes. Translated into French and set to music by SUSAN, COUNTESS OF MALMESBURY. 10 × 7½. 100 pp. Longmans. 3*s.* 6*d.* n.

FAIRIES I HAVE MET. By MRS. RODOLPH STAWELL. Illustrated in Colour by E. DULAC. 8 × 6¼. 117 pp. Lane. 3*s.* 6*d.*

THE MONARCHS OF MERRY ENGLAND. WILLIAM I. TO RICHARD III. Humorous Rhymes of Historical Times. By R. CARSE. Illustrated by W. HEATH ROBINSON. 11½ × 8¾. Alf. Cooke. 2*s.* 6*d.*

GOOD QUEEN BESS, 1533—1603. Illustrated by J. HASSAL. 9 × 11¼ Nutt. 5*s.*

RAY AND FAIRY. By L. E. TIDDEMAN. 7½ × 5. 126 pp. S. P. C. K. 1*s.*

THE SHADOW OF A CLOUD. By AUSTIN CLARE. 7½ × 5. 126 pp. S. P. C. K. 1*s.*

BARBARA'S BEHAVIOUR. By M. BRAMSTON. 7¾ × 5. 222 pp. S. P. C. K. 2*s.*

THE STORY OF DOROTHY. By L. E. TIDDEMAN. 7¾ × 5. 221 pp. S. P. C. K. 2*s.*

THE GENERAL AND HIS DAUGHTER By FRANCES ARMSTRONG. 7¾ × 5. 384 pp. S.P.C.K.

PUSS IN BOOTS. 81 pp. THE BABES IN THE WOOD. 69 pp. FAIRY TALES IN RHYME. By GLADYS DAVIDSON. 6 × 4¾. Allenson. 1*s.* n. each.

KING'S DAUGHTERS. A Picture of the Days of Jeremiah. By M. BRAMSTON. 7½ × 4¾ 152 pp. 1*s.* 6*d.* National Society's Depository.

THE ROMANCE OF MODERN SIEGES. By E. GILLIAT. 7¾ × 5¼, 352 pp. Seeley. 5*s.*

THE ADVENTURES OF TIMOTHY. By E. C KENYON. (The Boy's Own Series.) 8 × 5½, 302 pp. R. T. S. 2*s.* 6*d.*

FICTION.

THE WONDROUS WIFE. By CHARLES MARRIOTT. 7¾ × 5. 318 pp. Nash. 6*s.*

THE SHADOW OF THE UNSEEN. By BARRY PAIN and JAMES BLYTH. 7½ × 4¾. 295 pp. Chapman and Hall. 6*s.*

THESE THREE. By MRS. FRED REYNOLDS. 7¾ × 5. viii. + 311 pp. Hodder and Stoughton. 6*s.*

THE CABLE-MAN. By WEATHERBY CHESNEY. 7¾ × 4¾. 320 pp. Chatto and Windus. 6*s.*

CONSPIRATORS. By E. PHILLIPS OPPENHEIM. Illustrated. 7¾ × 5. 320 pp. Ward Lock. 6*s.*

THE CHRONICLES OF BERTHOLD DARNLEY. Edited by WILKINSON SHERREN. 7¾ × 5. 287 pp. Griffiths. 6*s.*

THE CONVERT. By ELIZABETH ROBINS. 7¾ × 5. 359 pp. Methuen. 6*s.*

THE SHUTTLE. By FRANCIS HODGSON BURNETT. 7¾ × 5. 512 pp. Heinemann. 6*s.*

LAID UP IN LAVENDER. By STANLEY J. WEYMAN. 7½ × 5. 344 pp. Smith, Elder. 6*s.*

LISHEEN; OR, THE TEST OF THE SPIRITS. By THE VERY REV. CANON P. A. SHEEHAN, D.D. 8 × 5¼. 454 pp. Longmans. 6*s.*

THE HOUSE OF MURGATROYD. By C. C. ANDREWS. 7¾ × 5. 342 pp. Cassell. 6*s.*

THE SQUARE PEG. By W. E. NORRIS. 7½ × 5. 328 pp. Constable. 6*s.*

ALL MOONSHINE. By R. WHITEING. 8 × 5½. 269 pp. Hurst and Blackett. 6*s.*

THE COMPANY'S SERVANT. By B. M. CROKER. 7¾ × 5. 341 pp. Hurst and Blackett. 6*s.*

MAFOOTA. By DOLF WYLLARDE. 8 × 5¼. 329 pp. Hurst and Blackett. 6*s.*

THE STRANGE STORY OF FALCONER THRING. By CONSTANTINE RALLI. 8 × 5¼. 347 pp. Hurst and Blackett. 6*s.*

THE PROGRESS OF HUGH RENDAL. By LIONEL PORTMAN. 7½ × 5. 313 pp. Heinemann. 6*s.*

HER CONVICT. By M. E. BRADDON. 8 × 5¼. 368 pp. Hurst and Blackett. 6*s.*

THE ANGEL OF FORGIVENESS. By ROSA N. CAREY 7¾ × 5. 434 pp. Macmillan. 6*s.*

A WOMAN FROM THE SEA. A Romance of '93. By J. BLOUNDELLE-BURTON. 7¾ × 5. 374 pp. Nash. 6*s.*

VIDA; OR, THE IRON LORD OF KIRKTOWN. By S. R. CROCKETT. 8¼ × 5. 399 pp. J. Clarke. 6*s.*

A SOUL FROM THE PIT. By W. M. GALLICHAN ("Geoffrey Mortimer). 7½ × 5. 420 pp. Nutt. 6*s.*

OUR FATAL SHADOWS. By THE HON. MRS. ARTHUR HENNIKER. 8 × 5½. 284 pp. Hurst and Blackett. 6*s.*

THE LIFE ADVENTUROUS. By J. MACKIE. 7½ × 5. 403 pp. Jarrold. 6s.

AN INNOCENT IMPOSTOR. By MAXWELL GRAY. Cheap Edition. 8¾ × 6. 126 pp. J. Long. 6*d.*

AN ARISTOCRATIC DETECTIVE. By R. MARSH. Cheap Edition. 8½ × 5½. 128 pp. Digby Long. 6*d.*

THE CONQUERESS. By GEORGE OHNET. Authorised. Translated by F. ROTHWELL. 7¾ × 4¾. 313 pp. Windus.

KING SOLOMON'S MINES. By H. RIDER HAGGARD. 6½ × 4. xiii. + 356 pp. (Cassell's Pocket Editions of Famous Works.) Cassell. 2*s.* n.

THE DIAMOND SHIP. By MAX PEMBERTON. 7¾ × 5. vi. + 348 pp. Cassell. 6*s.*

PLAIN TALES FROM THE HILLS. By RUDYARD KIPLING. 7 × 4¼. 336 pp. Macmillan. 5*s.* n.

THE STOOPING LADY. By MAURICE HEWLETT. 7¾ × 5. 400 pp. Macmillan. 6*s.*

THE POWER OF THE KEYS. By S. C. GRIER. 7¾ × 5. 360 pp. Blackwood. 6*s.*

SERAPHICA. By JUSTIN HUNTLY MCCARTHY. 8 × 5¼. 346 pp. Hurst and Blackett. 6*s.*

PURPLE HEATHER. By ALAN ST. AUBYN. 7¾ × 5. 315 pp. J. Long. 6*s.*

THE EDDY. By RICCARDO STEPHENS. 7¾ × 5. 367 pp. Blackwood. 6*s.*

THE PLOTTERS OF PEKIN. By CARLTON DAWE. 7½ × 5. 299 pp. Nash. 6*s.*

HIS FIRST LEAVE. By L. ALLEN HARKER. 7¾ × 5. 309 pp. Arnold. 6*s.*

LORD CAMMARLEIGH'S SECRET. A fairy story of to-day. By ROY HORNIMAN. 7½ × 5. 330 pp. Chatto and Windus. 6*s.*

THE BOATS OF THE "GLEN-CARRIG." By W. H. HODGSON. 7½ × 5. 312 pp. Chapman and Hall. 6*s.*

THE BRUSHWOOD BOY. By RUDYARD KIPLING. With illustrations by F. H. TOWNSEND. 8½ × 5¼. 92 pp. Macmillan. 6*s.*

BENITA. By H. RIDER HAGGARD. Cheap edition. 7½ × 5. 344 pp. Cassell. 1*s.* n.

THE HISTORY OF MILAN UNDER THE SFORZA. By CECILIA M. ADY. Edited by EDWARD ARMSTRONG. 9 × 5¾. 351 pp. Methuen. 10*s.* 6*d.* n.

BUNKUM. By FRANK RICHARDSON. 7½ × 5. 318 pp. Nash. 6*s.*

A BREACH OF PROMISE. By ELEANOR HOLMES. 7¾ × 5. 343 pp. Hurst and Blackett. 6*s.*

PIGSKIN AND PETTICOAT. By HELEN MATHERS. 7½ × 5. 351 pp. Nash. 6*s.*

Digitized by Google

GARDENING.

THE BOOK OF FRUIT BOTTLING. By EDITH BRADLEY and MAY CROOKE. (Handbooks of Practical Gardening.) 7½ × 5. 99 pp. Lane. 2*s.* 6*d.* n.

MY ROCK-GARDEN. By REGINALD FARRER. 8 × 5½. xii. + 303 pp. Arnold. 7*s.* 6*d.* n.

HISTORY.

A SHORT HISTORY OF OUR TIME. From the Accession of Queen Victoria to the Accession of King Edward VII. By JUSTIN MCCARTHY. New Edition. Revised and Enlarged. 7¾ × 5. 574 pp. Chatto and Windus. 6*s.*

LITERARY.

A SHORT HISTORY OF INDIAN LITERATURE. By E. HORRWITZ, with an introduction by PROFESSOR T. W. RHYS DAVIDS. 7¾ × 5. xxiii. + 188 pp. Unwin. 2*s.* 6*d.* n.

SIR GAWAIN AND THE LADY OF LYS. Translated by JESSIE L. WESTON. Illustrated by MORRIS M. WILLIAMS. 5¾ × 4. xvi. + 103 pp. Nutt. 2*s.* n.

GEORGE MEREDITH, NOVELIST, POET, REFORMER. By M. STURGE HENDERSON. 7¾ × 5, 324 pp. Methuen. 6*s.*

MILITARY.

WELLINGTON'S CAMPAIGNS. PENINSULA—WATERLOO. 1808—1815. Also MOORE'S CAMPAIGN OF CORUNNA. (For Military Students.) By MAJOR-GEN. C. W. ROBINSON, C.B. 8½ × 5½. 743 pp. Hugh Rees. 8*s.* 6*d.* n.

MISCELLANEOUS.

POPULAR FALLACIES. By A. S. E. ACKERMAN. 8½ × 5½. 312 pp. Cassell. 6*s.* n.

MUSIC.

ENGLISH FOLK-SONG: SOME CONCLUSIONS. By C. J. SHARP. 10 × 7½. xvi. + 143 pp. Simpkin and Novello. 7*s.* 6*d.* n.

NATURAL HISTORY.

THE BIRDS OF RUTLAND. By REGINALD HAINES. With a Coloured Frontispiece by E. F. T. BENNETT. R. H. Porter. 5*s.* n.

THE FAIRYLAND OF LIVING THINGS. By R. KEARTON, F.Z.S. 7 × 5. 182 pp. Cassell. 3*s.* 6*d.*

PAMPLETS.

WOMAN'S SECRET. By ELIZABETH ROBINS. Letchworth: The Garden City Press. 6*d.*

PHILOSOPHY.

BEYOND GOOD AND EVIL. Prelude to a Philosophy of the Future. By F. NIETZSCHE. Authorised Translation by HELEN ZIMMERN. 7½ × 5. 268 pp. The Good European Society. 5*s.* n.

POETRY.

POEMS OLD AND NEW. By MARGARET L. WOODS. 7¾ × 5. 178 pp. Macmillan. 4*s.* 6*d.* n.

THE SKAITH OF GUILLARDUN. By C. WHITWORTH WYNNE. 9 × 5¾. 99 pp. Kegan Paul. 6*s.* n.

NEW POEMS. By H. TRENCH. 8 × 5¾. 130 pp. Methuen.

SONGS OF LIFE AND LOVE. By MAY ALDINGTON. 7½ × 5. 63 pp. Nuttall. 1*s.* n.

THE COLLECTED POEMS OF DORA SIGERSON SHORTER. With an introduction by GEORGE MEREDITH. 8 × 5½. xvi. + 292 pp. Hodder and Stoughton. 6*s.*

THE DAYS OF THE FLOOD. An Epic in Three Cantos. By A. E. CALEB. 10½ × 7½. 49 pp. Stock. 3*s.* 6*d.* n.

REPRINTS.

THE PROLOGUE TO THE CANTERBURY TALES. The Romaunt of the Rose, and Minor Poems. By GEOFFREY CHAUCER. Done into Modern English by PROFESSOR SKEAT. (The King's Classics.) 6 × 4½. xxxi. + 168 pp. Chatto and Windus. 1*s.* 6*d.* n.

THE GENTLEST ART. A Choice of Letters by Entertaining Hands. Edited by E. V. LUCAS. 6¾ × 4½. xvi. + 422 pp. Methuen. 5*s.*

SCIENCE.

PIONEERS OF EVOLUTION. FROM THALES TO HUXLEY. With Intermediate Chapter on the Causes of Arrest of the Movement. By E. CLODD. Revised Edition. 8¼ × 5½. 252 pp. Cassell. 5*s.* n.

SOCIOLOGY.

CRIMINALS AND CRIME. Some Facts and Suggestions. By SIR ROBERT ANDERSON, K.C.B., LL.D. 8½ × 5¾. xii. + 182 pp. Nisbet. 5*s.* n.

SPORT.

THE SCIENCE OF DRY FLY FISHING AND SALMON FLY FISHING. By F. G. SHAW, F.G.S. 9¼ × 6, 296 pp. Murray. 10*s.* 6*d.* n.

THE COMPLETE AIR-GUNNER. By R. B TOWNSEND. 7¼ × 4¾, 88 pp. Upcott Gill. 1*s.* n.

TECHNOLOGY.

CABINET WORK AND JOINERY. Edited by P. N. HASLUCK. 9¾ × 6¾. 568 pp. Cassell. 7*s.* 6*d.* n.

THEOLOGY.

THE RELIGION OF A HERETIC. By THE REV. D. F. STEWART, M.A. 7½ × 5. 91 pp. The Open Road Publishing Co. 1*s.* n. paper cover, 2*s.* n. cloth.

NOTES ON NEW TESTAMENT CRITICISM. By EDWIN A. ABBOTT. 9¼ × 5¾. xxix. + 312 pp. Black. 7*s.* 6*d.* n.

MISSION PREACHING FOR A YEAR. Being a series of 80 Original Mission Sermons for Every Sunday and the Chief Holy Days of the Christian Year. Edited by REV. W. HENRY HUNT. Part 1. 7¼ × 5. 208 pp. Skeffington. 2*s.* 6*d.* n.

THE PRAYER-BOOK. What It Is and How We Should Use It. By THE REV. PERCY DEARMER. Illustrated Edition. 5 × 3¾. 63 pp. Mowbray. 6*d.* n.

WHAT IS FAITH. A Hermit's Epistle to Some that are Without. By JOHN HUNTLEY SKRINE. 8 × 5¼. xvi. + 337 pp. Longmans. 5*s.* n.

TOPOGRAPHY.

THE GHOSTS OF PICCADILLY. By G. S. STREET. 9 × 5¾. x. + 285 pp. Constable. 10*s.* 6*d.* n.

TRAVEL.

THINGS SEEN IN EGYPT. By CLIVE HOLLAND. 6 × 4¼. 253 pp. Seeley. 2*s.* n.

LITERARY, DRAMATIC, AND MUSICAL NOTES.

WE are requested by Mrs. Hubert Bland to state that her book "The Enchanted Castle" and her poem "Inasmuch as I Did it Not" referred to in our last issue, will be published—as is all her literary work—under her

Digitized by Google

nom-de-plume "E. Nesbit," a fact that our note did not make clear.

We are also requested to supplement our notice of the *Neolith* in the preceding number with the following notes. The *Neolith* offers twenty-four original lithographs and nearly one hundred pages of literature for 12*s*. 6*d*. annually. There will be lithographs by Brangwyn, Sullivan, Steinler, etc., and literary contributions by G. B. Shaw, Andrew Lang, G. K. Chesterton, Maurice Hewlett, etc. Subscriptions should be sent to Miss Gardner, the *Neolith*, Royalty Chambers, Dean Street, Soho, W.

"The Golden Horseshoe," by Mr. Robert Aitken, which was published last month in America, is being brought out in this country by Messrs. Greening & Co. We learn that in America 10,000 copies were sold before publication.

Messrs. Longmans will shortly publish a novel by Mr. Eyre Hussey, entitled "That Little ——?" The story deals with a youth, a girl and a dog, some pepper, quackery and a "professor."

"With Friends Unseen: Thoughts for Those in Sorrow," selected and arranged by Miss Violet Trench, has been issued as a booklet by Messrs. Masters. "This small collection of thoughts"—says the preface—"is offered to the sorrowful and the lonely . . . in the hope that here may be found, put into words, something of what their desolate hearts have felt; and that it may help to remind them of the Great Fraternity of Sorrow, that they are not alone in their loneliness."

Mrs. Aubrey Le Blond will shortly publish, through Messrs. Bell, her first novel. It is entitled "The Story of an Alpine Winter," and the whole of the action takes place at St. Moritz and Davos-Platz. Many of the characters are those of well-known visitors to the Engadine, referred to under their own names. A cheap edition of the same author's "Adventures on the Roof of the World" will also make an early appearance.

The Alpine circle of the Lyceum Club is now in process of organisation, with Miss Adeline Edwards as secretary and Mrs. Aubrey Le Blond as president. It hopes to do for women all that the Alpine Club does for men, especially in the facilities it will offer for consulting a first-rate Alpine library.

A hunter's book, "Newfoundland and its Untrodden Ways," by J. G. Millais, is being published by Messrs. Longmans. It deals mainly with the natural history and the chase of wild animals and birds of Newfoundland, but in addition the author has endeavoured to set forth all that goes to make up the daily life of the people of that island and the Micmac Indians, purposely refraining from saying much on social life or of the various phases of Newfoundland politics. There are many illustrations, including two maps.

Memoirs of Sir Edward West, Chief Justice of Bombay during the conflict of the King's Court with the East India Company, under the title of "Bombay in the Days of George IV.," will shortly be issued by Messrs. Longmans. The editor is Mr. F. D. Drewitt, and some hitherto unpublished documents are included in the book.

Messrs. Longmans will shortly issue a work in two volumes, entitled "England in the Seven Years' War," by Julian S. Corbett. It is a study of the co-operation of the army and navy under Pitt's direction during the struggle with France, the naval side of the operations being especially developed. Some new light is thrown on the vexed question of Bute's treatment of Frederick the Great at the Peace, through the courtesy of Lord Lansdowne, who has placed at the author's disposal the Viri-Solar correspondence in his possession.

Miss Frances Slaughter publishes, through Messrs. Longmans, "'The One Dog' and 'The Others,'" which has appeared simultaneously in this country and America. The book is a study of canine character, and has many illustrations from drawings and from photographs.

"Lisheen: A Story of Modern Irish Life," and "Parerga," being the second series of "Under the Cedars and the Stars," by The Very Rev. Canon P. A. Sheehan, have been published by Messrs. Longmans.

The *Illustrated Monthly* for November contains, *inter alia*, the first chapter of a new serial by Miss Rose Harrison, entitled "Dangerous Surroundings." The illustrations to the story have been undertaken by Mr. Bernard Partridge.

We have received from Capetown the eleventh number of the *Mountain Club Annual*, edited by Mr. S. Y. Ford. This excellently got-up and illustrated publication, besides purely club matter, contains many articles of general interest, such as "Across Basutoland on Horseback," "The Mountains of Vergil and Horace," and "In a Himalayan Avalanche." We learn, moreover, that there are fifty-eight ways of climbing up Table Mountain, and presume—though we are not told this—that there are fifty-nine ways of getting down.

This is the last number that will be edited by Mr. Ford, as he has been appointed editor of the *Natal Witness* in Maritzburg. He has also lately written a brochure on the health resorts of the Western Province of Cape Colony, which has been published by the Cape Colonial Government.

A new edition of Mrs. Humphry Ward's "Milly and Olly" will be issued shortly by Mr. Fisher Unwin. It is the story of a visit paid by two children with their parents to the home of the Arnolds in the Lake Country.

Mr. A. E. W. Mason's story "The Broken Road,"

Digitized by Google

now running in the *Cornhill Magazine*, is to be published in book form by Messrs. Smith, Elder.

A novel, entitled "Sheaves,"—now appearing serially in the *Queen*—by Mr. E. F. Benson, will be published in book form in January. Mr. Benson is at present working at another, the title of which is at present uncertain, dealing with modern life. When that is finished he purposes writing a play.

"A Great *Punch* Editor: Being the Life, Letters and Diaries of Shirley Brooks," by George Somes Layard, is announced by Sir Isaac Pitman & Sons. In this volume, which has many illustrations, the subject of the memoir is presented to readers in aspects corresponding to his many-sided character.

The Walter Scott Publishing Company have brought out a collection of essays by Mr. Francis Stopford, entitled "The Toil of Life." They treat of the broader facts of life and dwell on the philosophy of joy and pain.

A new story, "Mr. Strudge," by Mr. Percy White, is appearing with Mr. Eveleigh Nash. It is indirectly a satire on the tepid and well-to-do enthusiasts—the self-styled "intellectuals" who are bent on trying experiments in socialism by co-operative effort.

Under the title of "Farmer George," Mr. Lewis Melville has written a life of George the Third, which appears in the autumn list of Sir Isaac Pitman & Sons. The work is not a political history of the period, but is properly a biography, the author's aim being to reveal the King's character in his public and domestic acts and sayings.

Mrs. Henry de la Pasture has recently finished a novel entitled "Catherine's Child," which is to appear serially in the *Cornhill*, beginning in January of next year. She has also written a Christmas burlesque story, entitled "The Unlucky Family," for children, which has been illustrated by Mr. E. T. Reed. It will be shortly published by Messrs. Smith, Elder.

The writer on rural subjects who chooses to be known as "Home Counties" has recently published, through Mr. John Murray and Mr. William Heinemann respectively, "Poultry Farming: Some Facts and some Conclusions," and "Country Cottages: How to Build, Buy, and Fit them up." The latter, already in its second impression, deals exhaustively with its subject, while the former claims to be a poultry book on entirely new lines, and is written largely in the interests of the townsman whose eyes are turned to the country.

This month is published "A Princess of the Old World," by Eleanor C. Price. The Princess is Anne Marie Louise d'Orléans, Duchesse de Montpensier, who might have been Queen of England, for Charles II. would gladly have married her. The publishers of this volume, which has many illustrations, are Messrs. Methuen.

Messrs. Hodder and Stoughton and the Oxford Press are publishing, in amalgamation, "The House Prefect" by Mr. Desmond Coke, with colour illustrations by Mr. H. J. Brock. It is a story of school life in which the author endeavours to avoid sacrificing realism to the exigencies of the plot.

Dr. Norman Porritt is the author of a serial entitled "The Hippocar," which will shortly appear in the *Car*. It is an attempt to describe what would take place—supposing motor cars were universal—if an effort were made to introduce horses in the place of motor cars.

Raymond Jacbern's new autumn publications are two stories for girls, "A Discontented Schoolgirl" and "That Imp, Marcella," with Messrs. Chambers; a story for girls and boys, entitled "The Truant Five," with Messrs. Alston Rivers; and "A Bad Three Weeks," also for boys and girls, with Messrs. Wells, Gardner, Darton and Co.

"English Folk-song: Some Conclusions," by Mr. Cecil J. Sharp, has just been published by Messrs. Simpkin and Messrs. Novello in conjunction. The work comprises the origin, evolution and history of the English folk-song, together with chapters on the various forms of both words and music. The decline and the future of the folk-song are also fully discussed.

Messrs. Hurst and Blackett have recently issued a new Indian novel by Mrs. B. M. Croker, entitled "The Company's Servant."

Mrs. Reeves ("Helen Mathers") has produced a sporting novel, entitled "Pigskin and Petticoat," of which the sporting portion has been written by her son, Mr. Phil Reeves. The publisher is Mr. Eveleigh Nash.

"Pictorial Art in the Far East," by Laurence Binyon, is among Mr. Edward Arnold's list of new books. The work brings out and establishes the high interest of Chinese painting and of the older schools of Japan, the subsidiary schools of India, Persia and Tibet being also glanced at.

The same publishers also announce a novel by Mrs. L. Allen Harker, entitled "His First Leave," and a translation of the "Memoirs of Mistral" by Miss Constance Maud.

Messrs. Chatto and Windus have published a new novel by Mrs. F. E. Penny, called "The Inevitable Law." The author in this work returns to the South of India, the part she knows well, and weaves a story around the law of caste, in which the difficulties of a young native who has successfully passed into the Indian Civil Service, and the impracticable vapourings of an unsuccessful candidate, play prominent parts.

Digitized by Google

Mrs. Baillie Reynolds' new novel, "Broken Off," has been published by Messrs. Hodder and Stoughton. "The Man Who Won," and "Phœbe in Fetters," by the same author, have been re-issued in sixpenny form by Messrs. Hutchinson and the Amalgamated Press respectively. The former book has been dramatised by Mr. Arthur Heathcote, and is to be produced in New York next year at Hackett's Theatre. Mrs. Baillie Reynolds is at present engaged upon a novel, which will be brought out by Messrs. Hutchinson next year.

In "All Moonshine," Mr. Richard Whiteing's forthcoming novel, the astral doubles of living humanity, nation by nation, gather in the moonlight on the Isle of Wight to verify the calculation that the whole of the world's population could find room and to spare thereon. The story of their proceedings in love and war during their brief sojourn on the island is the subject of the book.

Messrs. James Nisbet and Co. have a new work by Sir Robert Anderson, K.C.B., entitled "Criminals and Crime: Some Facts and Suggestions."

A novel, called "Mafoota," being a tale of Jamaican life in the interior of the island, by Dolf Wyllarde, has been published simultaneously in this country and America by Messrs. Hurst and Blackett and the John Lane Company respectively.

"Wellington's Campaigns: 1808—15," by Major-General C. W. Robinson, C.B., which was originally issued in three parts, has recently been published in one volume by Messrs. Hugh Rees. The chief object of the book is to give military students a short history of these campaigns from a military, but not dry or too technical, standpoint. Very full military comments are included, especially from the views of those whose experience of war gives them weight. The work is illustrated with eighteen maps and many plans of battles, &c.

The December number of the *English Illustrated Magazine* will contain an article by Mademoiselle Mancy, entitled "Contrasts in Hands," with illustrations of the hands of celebrities.

Messrs. Methuen have published a volume of "New Poems" by Mr. Herbert Trench, which contains "Apollo and the Seaman," "The Queen of Gothland," "Stanzas to Tolstoy," and other lyrics. "Apollo and the Seaman," the theme of which is human immortality, is to be performed at the Queen's Hall to Mr. Joseph Holbrooke's symphony.

"Coke of Norfolk and his Friends," being the life of Thomas William Coke, first Earl of Leicester of the second creation, with an account of his ancestry, surroundings, public services and private friendships, and including many unpublished letters from noted men of his day, English and American, by A. M. W. Stirling, has just been issued by Mr. John Lane. The work has twenty photogravures and forty-three other illustrations reproduced from contemporary prints, portraits, &c., and is in two volumes.

In the *Studio* for October Mr. Frank Rutter has an article on Anton Mauve, in which his work is critically considered.

We understand that the reading room of the British Museum will be re-opened on the first of this month.

Mr. Reginald Haines, recently a master at Uppingham School, has occupied his time when free from his scholastic duties in compiling a book on the birds of Rutland. To those interested in bird life the book will appeal. Some of the records kept by county gentlemen date as far back as the end of the eighteenth century. It is extraordinary that in so small a county so many birds have been noted. There is a coloured frontispiece, by E. F. T. Bennett, of the bearded tit, which has been seen in Rutland on one or two occasions. The publisher is Mr. R. H. Porter.

"'The Children's Song Cycle," with tonic sol-fa setting, written and composed by R. Goldbeck and L. Budgen, has been published by Messrs. Reeder and Welsh. Seven songs are included, suitable for young children.

Mr. Francis Bancroft's new novel, "Of Like Passions," recently issued by Messrs. Sisley, deals with the "great colour peril." The scene is laid in South Africa, and the author writes "in the cause, and for the safe-guarding and protection of the daughters of Greater Britain—the white womanhood of our Colonies."

The Rev. Henry Arthur Thorne, formerly rector ot Wootton, Canterbury, has published, through Messrs. A. R. Mowbray, "'The Holy Bible': An Essentially and Exclusively Church Book." The work is intended for the student, the conductor of Bible classes, Sunday School teachers, and others; and considers the history and use of the Bible from the standpoint of regarding it as essentially and exclusively a Church book, and one not to be tampered with by revision enthusiasts.

"Mediterranean Winter Resorts," by Mr. Eustace Reynolds-Ball, will be published in December by Messrs. Hazell, Watson & Viney. This complete and practical guide to all the health and pleasure resorts on the Mediterranean will appear in two volumes, the first dealing with "South Europe," and the second with "North Africa and the Islands." The work will include special articles on the principal invalid stations by resident English physicians. A supplementary volume to the foregoing, in the shape of a guide to all the winter resorts from Genoa to Pisa, will be issued at the same time, under the title of "The Levantine Riviera," by Mr. W. T. Beeby and Mr. Eustace Reynolds-Ball.

Digitized by Google

It is surprising that, in spite of the spread of education and the progress of scientific knowledge, there are still many erroneous ideas held and respected by the majority of people, and it is to correct these false notions that Mr. A. S. E. Ackermann has prepared a book, "Popular Fallacies," containing chapters on fallacies in the animal and vegetable kingdoms, science and technics, the law, the weather, etc., etc. The publishers are Messrs. Cassell.

A little book containing two musical fairy-plays for children, respectively entitled "Thorn-rose and Sparkeldor," and "Riquet with the Tuft," by Mary C. Rowsell, has been published by Messrs. French. Miss Rowsell will be remembered as part-author of the one-act costume comedy, "My Lady's Favour."

A third edition of "The Girl and the Gods," by Miss Charlotte Mansfield, has been brought out by Messrs. Greening.

Mr. Herbert Chorley, whose novel, "The Power of the Past," is being published by Messrs. Sisley, is at present engaged on a modern society novel, a play founded thereon, and a novel of English rural life.

In "Old and New Japan," by Clive Holland (Messrs. Dent), the author has endeavoured to present a series of word-pictures which will enable the reader to know something of the inner life and spirit of the race. It is with the characteristics that underlie the more active deeds of the nation, and make for the moulding of the nation's destiny, that Mr. Holland has dealt, and a more or less connected picture of Japanese life of the present and of the past is the result. The book, which is to be published immediately, has fifty illustrations in colour by Mr. Montague Smyth.

The "Medea" of Euripides, translated by Dr. Gilbert Murray, was presented at the Savoy Theatre on Tuesday afternoon, October 22. The cast included Miss Edyth Olive, Miss Bateman, Mr. Hubert Carter and Mr. Lewis Casson.

Mr. Bernard Shaw's melodrama, "The Devil's Disciple," which was originally staged eight years ago, was produced at the Savoy Theatre on October 14. The pith of the plot is that Richard Dudgeon—the devil's disciple—assumes the name and the coat of another man, and would assume the noose prepared for that man also, did he not turn up in the nick of time to save him. The chief characters are in the hands of Miss Wynne Matthison, Mr. Granville Barker, Mr. C. Rann Kennedy and Mr. Matheson Lang.

On October 5, "Sweet Kitty Bellairs," a comedy in four acts by David Belasco, founded on Egerton Castle's novel, "The Bath Comedy," was produced at the Haymarket Theatre. The cast included Miss Eva Moore, Miss Nita Faydon, Mr. Louis Calvert and Mr. Owen Roughwood.

At the Court Theatre on October 1, "The Incubus" was produced, preceded by a one-act comedy, "The Phœnix." The former is a translation by Mr. Laurence Irving of Brieux's "Les Hannetons"; the latter is an original work of the same writer. Mr. Irving appeared in both pieces.

Mr. Alfred Sutro's new play, "The Barrier," was produced at the Comedy Theatre on October 10. The subject is tragic. An actress who desires to marry the son of a duke is prepared to sacrifice her future for the sake of another woman, and Miss Marie Tempest essays the part of the tragic heroine. It would be difficult to give a more detailed statement of the plot without going beyond the usual length of these short notices.

The cast supporting Miss Tempest included such well-known actors and actresses as Mr. Eric Lewis, Mr. Allen Aynesworth, Miss Lillah McCarthy and Miss Muriel Beaumont.

Among the romantic costume plays to be produced by Mr. Maundy-Gregory in the spring is "The Friend of the People," adapted by H. A. Saintsbury from the novel by Mary C. Rowsell, who has also collaborated in a play founded upon the theme of "The Marseillaise," entitled "The Song of Liberty." It is probable that the latter, which, by the way, has been accepted for immediate performance in Stockholm, will also be produced by Mr. Maundy-Gregory in the English provinces.

"The Education of Elizabeth," a four-act play by Mr. Roy Horniman, was produced on October 19, at the Apollo Theatre. Elizabeth (Miss Miriam Clements) is a chorus girl, who is sent to Switzerland for a year's education by her intending husband, Harry Fairfax (Mr. H. Marsh Allen). She returns a prig, and is plainly told so by an old chorus friend, Mrs. Reggie Hankey (Miss Florence Lloyd), with the result that, fearing she is a failure, she elopes with Mr. Whitby (Mr. Harry Esmond), an old married friend of her father. A happy conclusion, however, is finally reached.

On December 16, the Dickens Fellowship Dramatic Society will produce a new comedy, entitled "Dolly Varden," by Mr. Walter Dexter, at the King's Theatre, Hammersmith. The play, which is adapted from "Barnaby Rudge," has also been booked for two other London theatres.

PARIS NOTES.

THERE are several vacant *fauteuils* at the French Academy now, and at the Goncourt Academy there are also vacancies. The name of Judith Gautier has been proposed as a Goncourt Academician. This would be a great innovation, as no woman has hitherto been elected in either of the Academies.

Digitized by Google

Memoirs and historical works of all kinds are still greatly in favour in the French book world. The third volume of the "Mémoires de la Comtesse de Boigne" has made its appearence, and is, if anything, more interesting than the two first ones. Rarely has a book of memoirs met with such success. "Paul Ier de Russie avant l'Avénement (1754-1796)," by M. Pierre Morane, is a remarkably interesting volume, in which the author studies the early life of that Emperor of Russia who, in 1801, was strangled in his own room by his exasperated subjects. M. Morane gives us a picture of the childhood and early manhood of Paul Ier. The murder of his father when the boy was only eight years old, his mother's unnatural behaviour to him, his isolation and the absence of all affection, no doubt account in a great measure for the "something uncertain and fitful" in his enigmatic character. M. Morane has made a very thorough study of his subject, and verified all statements from authentic documents, so that his book is a valuable addition to European history on that interesting period which preceded and followed the French Revolution.

Still another volume is given us by Dr. Max Billard on that strange episode "La Conspiration de Malet."

"Madame Loyse de Savoye," by the Marquis de Costa Beauregard, is a charming sketch of the granddaughter of Saint Louis, a daughter of Duc Amédée IX. and of Yolande de France, who was engaged at the age of thirteen to Hugues de Chalon, and married to him by order of Louis XI. at the age of eighteen. Ten years later, on the death of her husband, she retired to the monastery of Lorbes, where for fifteen years she lived a most exemplary life.

"Souvenirs d'un Parisien pendant la seconde République (1830—1852)," is the title of a volume by M. Henri Boucher. "Alfred de Musset anecdotique" is by M. Alphonse Séché; and "Les Français Italianisants au seizième siècle," by M. Emile Picot.

"En Allemagne (Rhin et Westphalie)" is the title of the first volume on Germany, by Jules Huret. The contents of this book have been appearing serially in the *Figaro* twice a week for the last year, and have been read here with the keenest interest. Jules Huret is one of the few critics who possesses the rare talent of judging impartially. He stands, as it were, back from his subject, looks at it from all sides, takes the trouble to verify his facts and statistics, and states very clearly and plainly what he sees. He has travelled in many countries, written two volumes on America, and, among other works, a book entitled "Enquête sur la Question sociale en Europe." For this he took the trouble to obtain the opinions of Jaurès, Paul Deschanel, Baron Alphonse de Rothschild, General Booth, John Burns, Guesde, Leroy-Beaulieu, Comte de Mun, and of many other men of every shade of opinion. For his articles in the *Figaro* he has at various times interviewed men of all nationalities, and for this book on Germany he first spent about a year travelling through the country, observing and noting his impressions. The result of all this conscientious study is a book such as it would be difficult for anyone but a Frenchman to write. The intuition and the quick intelligence, the light touch in painting the picture, the veiled irony and witty turn given to many prosaic and somewhat heavy subjects, make the book not only readable but enjoyable. A volume of some five hundred pages on Germany is certainly a great test of an author's skill and entertaining powers. Jules Huret stands the test remarkably well, and in these days, when need for greater efficiency is so keenly felt in England, there is no doubt much for us to learn from our German neighbours, and at the same time very many of their pitfalls for us to avoid.

In the world of French fiction there is nothing very remarkable to announce so far this autumn, although many of the novels are decidedly interesting. "Princesses de Science," by Colette Yver, has been published some months. It is a curious study of one of the great questions of the day. The story is that of a woman doctor who marries a medical man, and of the disillusions of the husband with *a princess of science* for his wife. The everyday scenes are well described, and all the characters are very human.

M. Georges Ohnet has just published in volume form his novel, which recently appeared as a serial in the *Figaro*, as "La Bête à chagrin." As it is not long enough to form a volume alone, another story, entitled "Au Bord de la Rivière," is added, and the whole book is called "Cœurs en deuil."

Among the new novels are "Le Blé qui lève," by Réné Bazin; "Lorsque le coq chanta," by M. Georges Bourdon; "Ordre du Tsar," by Capitaine Danrit; and "Semour d'Ivraie," by M. A. de Prin.

M. Hugues Le Roux gave an admirable lecture recently at the Sorbonne, on "Le Livre Français et la Culture Française aux Etats-Unis," and one cannot help regretting that the same lecture should not be heard by an English public. M. Le Roux specially dwelt on the way in which French is taught in the United States, on the French books that are known there, and the French books that never penetrate into that country. It was a thoroughly able and eloquent lecture, and one which might be considered with profit by all English-speaking people.

Digitized by Google

The Japanese are certainly going ahead very quickly. An Imperial theatre is to be constructed at Tokio, and the Emperor Mutsuhito has just sent Madame Sada-Yakko and M. Kawakami, the celebrated Japanese actors, who had such success at the last Paris Exhibition, to study the theatrical administration in France.

Madame Sada-Yakko is to be at the head of a *conservatoire* at Tokio for the theatrical education of Japanese girls, and M. Kawakami is to be actor-manager of the new theatre there. For the last twenty years he has been the promoter of the new school in his country, and has interpreted there, together with Madame Sada-Yakko, European pieces. At the Paris Exhibition they gave us the Japanese rendering of "La Dame aux Camelias," and this was extremely curious, as, on account of the different manners and customs in Japan, various important changes had to be made in the play.

At the Comédie Française "Chacun sa vie" is still being given.

At the Sarah Bernhardt Theatre "La Maîtresse de piano" is a success, and has been bought for America. Madame Sarah Bernhardt has just accepted a drama in four acts, by Vildenbruch. It has been adapted for the French stage by MM. Maurice Rémon and Valentin, and is entitled "La Fille des Rabenstein."

With M. Antoine at the Odéon, the second State Theatre, great things were expected, and are apparently now to be realised. Last winter the theatre itself was prepared, and many innovations made for the comfort and convenience of spectators. This winter the programme is most varied and attractive. At the *matinées-conférences* on Thursday afternoons we are to have a series of comparative studies of the greatest interest After "Le Cid," by Corneille, we are promised the "Jeunesse du Cid," by Guilhem de Castro, specially translated by M. Marcel Dieulafoy, with a lecture on the subject by M. Dieulafoy. Plays by various authors on misers are also to be produced. There will be "L'Avare," by Molière, and "L'Aulularia," by Plaute. We are soon to have a Russian play on the same subject by Pouchkine, entitled "Le Chevalier avare," and another taken from the Chinese theatre by Madame Judith Gautier, "Khan-Thsian-Non." The programme of modern pieces to be produced by M. Antoine is too long to give in full, but among these are "Ramuntcho," by Pierre Loti, and "David Copperfield," adapted by M. Maurey. "Plumes de Paon," by MM. Bisson and Berr de Turique, has already been produced. A translation of one of Vildenbruch's plays, entitled "L'Alouette," adapted by M. Emile Lutz, has also been given.

ALYS HALLARD.

AN AGREEMENT FROM MR. FISHER UNWIN'S OFFICE.

ROYALTY AGREEMENT.

MEMORANDUM of Agreement made this day of , 1907, between (hereinafter called "the Author,") for himself, his executors, administrators and assigns, of the one part, and Thomas Fisher Unwin, of 1, Adelphi Terrace, Strand, London (hereinafter called "the Publisher,") for himself, his executors, administrators and assigns, of the other part. Whereas the Author is the Proprietor of copyright in a work at present entitled which he has requested the Publisher to publish on the terms and conditions hereinafter appearing. It is hereby agreed between the Author and the Publisher as follows:—

Copyright.—1. That in consideration of the hereinafter mentioned payments, the Author hereby agrees to sell and assign to the Publisher the Copyright of the above work, and the Publisher agrees to purchase the said Copyright with the exclusive right of printing and publishing the work in serial and book form with or without revision and abridgment, in Great Britain and Ireland and British Colonies, and Dependencies, in the United States of America, and on the Continent of Europe, and in all other countries, islands and continents. The Author shall deliver the complete Manuscript not later than , 1907, and the Publisher shall publish the same not later than three months thereafter. The work shall consist of words or thereabouts.

Production—Corrections—2. That all details as to the time and manner of Production, Publication and Advertisement, and the number and destination of Free Copies for the Press or others, shall be left to the sole discretion of the Publisher, who shall bear all expenses of Production, except the amount (if any) of Author's corrections by which the cost of corrections of proofs other than printers' errors, at per printers' invoice, exceeds 25 per cent. of the cost of the typesetting, which extra amount shall be borne by the Author.

Advertising—2A. The Publisher shall advertise the work entirely at his own expense, whether in newspapers, by means of literary paragraphs, or display advertisements, or by distribution of copies to the Press for review in London, the provinces or abroad, or by the printing and dispatching of circulars, leaflets, or showcards to booksellers, private buyers or librarians; also by the inclusion of the particulars of the work in the Publisher's own lists and catalogue, illustrated or otherwise; and the Publisher shall also cause the work to be offered for subscription to the bookselling trade, wholesale and retail, in London, the provinces or elsewhere, by his travellers, and shall, at his discretion, use any other means which may seem advisable for giving publicity to the work. At least 60 copies shall be sent to the Press for review purposes.

Price—3. That the published price of the work shall be per copy, but the Publisher shall have power in his discretion to alter the published price of any edition as he may think fit, and to sell the residue of any edition at a reduced price, or as a remainder at the best prices such remainder stock will fetch, and also to publish either at a gross or a net price. Should the Publisher at a later date, when the above edition has practically ceased to sell, decide to issue the work in Cheaper Editions than the above, he shall do so at his own cost and risk and shall pay the Author a Royalty at the rate of ten per cent. on the published price of every copy sold of such Cheaper Editions but on copies sold at or below half the published price the

Digitized by Google

Royalties shall be on the net receipts of such sales, as set forth in Clause 5 hereof.

Account—4. That the Publisher shall deliver to the Author on the 30th day of September of each year, a statement of (1) the number of copies sold during the year before the preceding 31st day of March of any Edition which shall be published by the Publisher and also of (2) the profits which shall during that year have been received from any sale under Clause 7 hereof. It is agreed that the first copies sold of the English Edition of the work shall be free of Royalty.

Royalty—5. That the Publisher shall, at the time of the delivery of the said statement, pay to the Author (subject as mentioned herein, and except any copies specially excepted) on all such copies sold after the first of the English Edition at above half their published price a Royalty of per cent. up to 1,000 copies sold and 10 per cent. afterwards on their published price, and on all such copies sold at or below half their published price, a Royalty of 10 per cent. on the net receipts of such sales; and on all such copies sold at or below one quarter of the published price, the Royalties shall be 5 per cent. on the net receipts of such sales. In calculating Royalties under this Agreement thirteen copies shall in all cases be reckoned as twelve. No Royalties shall be paid upon any copies presented to the Author or others or to the Press, or upon copies sold to the Author or destroyed by fire or in transit. Provided always that the Royalties provided for in this Clause shall not be payable in respect of any special Edition to which Clause 6 hereof shall be applicable, or to any sales under Clause 7 hereof.

Colonial and Continental—6. That should the Publisher issue special editions for sale in the British Colonies and Dependencies only or on the Continent of Europe, he shall pay to the Author on all copies of such editions sold a Royalty of 10 per cent. on the Colonial Edition and 5 per cent. on the Continental Edition, these Royalties being on the net receipts of such sales and payable at the same time as the Royalties provided for in Clause 5 hereof.

Rights and Translations—7. That the Publisher shall have the sole right to sell or assign the American, Colonial, Continental, Foreign, translation, serial and dramatic rights in the above work, he shall pay all costs of negotiating such sales and distributing copies of the work for such purposes, and the Publisher shall pay to the Author 50 per cent. of the receipts from the sale of the same, such amounts to be payable at the same time as the Royalties provided for in Clause 5 hereof. The Publisher shall also have power to sell stereo-plates, electro-plates and shells, or any of them, with rights and the net profits of their sale, after deducting the cost of their production, shall be received, divided and paid over in the same way. The Publisher shall also have the right to sell copies in bulk at reduced prices to American, Colonial, Continental, and Foreign buyers, and either in sheets or bound. The Author shall receive Royalties, as per Clause 5 hereof, on all copies so sold, in lieu of a share of profits under this Clause.

8. That the Publisher gives no guarantee of securing copyright outside of the United Kingdom, and does not bind himself to issue special Colonial or Continental editions, or to sell serial, translation, dramatic or other rights.

Revision—9. The Author agrees, without any payment or consideration other than is hereinbefore mentioned, to revise the first edition, and, if possible, to edit and revise every subsequent edition of the work, and from time to time to supply any new matter that may be needful to keep the work up to date, also to supply an Index to the said work if requested so to do by the said Publisher.

10. That the Author shall not, without the consent of the Publisher, publish any abridgment or part of the said work.

Free Copies—11. That the Author shall be entitled to receive on publication six presentation copies of the first edition of the work, and shall have the right to purchase further copies for personal use at half the published price net.

Law—12. That the Author guarantees to the Publisher that the said work is in no way whatsoever a violation of any copyright belonging to any other person or persons, partnership, firm, or incorporated company, and that it contains nothing of an objectionable or libellous character, and agrees that he and his legal representatives shall and will hold harmless and keep indemnified the Publisher from all suits and all manner of claims, proceedings and expenses which may be taken or incurred on the ground that the said work is such violation or contains anything objectionable or libellous. The Author further agrees to execute at any time, on the request of the Publisher, any document or documents which the Publisher shall reasonably require for the purpose of carrying into effect this Agreement.

Illustrations—13. That the Author shall on delivery of the Manuscript supply to the Publisher, free of charge and Copyright fee pictures, maps and other material from which to illustrate the said work, and the Publisher shall prepare blocks therefrom at his own cost for the use of his printers and binders. Such picture and material supplied by the Author shall, when done with, be returned to the Author, but the Publisher shall not be liable for accidental damage thereto, or loss thereof, in the absence of negligence on the part of the Publisher or his own employees.

Next Work—14. That with a view to enabling the Publisher to advertise more extensively the present work, the Author agrees to give the Publisher the option of considering his next work, and of purchasing it at the lowest price the Author will accept from any other Publisher.

Payment in Full—15. That the Publisher shall have the option of paying to the said Author the sum of in full settlement of all his Royalties and interests in the said work, and it is further agreed that when the said Author shall have been paid the above sum for the above work he shall have no further claim upon the Publisher on account of the said work.

16. That this Agreement, wherever made, shall be construed according to English Law.

The main features of this agreement have been before authors now for many years. From time to time Mr. Fisher Unwin has brought out new editions, and where any edition has contained alterations, such alterations have all been for the advantage of the publisher and to the disadvantage of the author.

The present edition is of 1907, and from the author's point of view impossible. The reasons why it is impossible will be found contained in the following comments:—It is not a copy, or even a variation, of the agreement issued by the Publishers' Association, and has not therefore the stamp of "equity" from that august body. From the author's standpoint it certainly cannot claim that stamp. If from time to time in these articles there are repetitions of what would appear self evident facts the commentator must be excused. Such repetitions have a double advantage; they may catch the eye of a fresh reader; they may by their persistence at last convince the habitual reader.

Take first the statement of the parties to the agreement and the recital. It is a great mistake

Digitized by Google

to contract with the executors, administrators and assigns of a publisher even when the agreement is properly safeguarded by limit of time or edition. Publishing is a personal contract. This has been decided in the courts, and this position ought to be maintained. It is of the utmost importance to an author that the contract should not be assignable, for the control of the agent who is to deal with his property is one of first claims of a principal. The recital has an amusing touch. As if any author would come to a publisher with such a request. Otherwise it is harmless.

It is impossible to enter into all the legal technicalities of the difference between assigning the copyright and granting to a publisher a licence to publish with certain limitations. But from the legal point of view the distinction is extremely broad. It is necessary to draw special attention to the fact, in view of a letter recently received at the office. The following is a quotation: "I have seen contracts which I have been told, perhaps wrongly, were approved by your Society, in which a clause reserved the copyright to the author and another clause gave to the publisher the 'exclusive right of printing for five years.' This, of course, is quite *Offenbachic*."

It is clear from this statement that the writer is entirely ignorant of the legal distinction. It is necessary to repeat that the publisher should have, during the time he is allowed to control the issue of the book, the exclusive licence to publish in a specified form at a specified price. This exclusive licence can be limited to country, to time, or edition; but it is essential, and only equitable, that during that period the publisher should have an exclusive licence to publish in the form and at the price mentioned in the agreement. It is clear otherwise that no publisher would care to take up a book if it were in the power of the author to grant a licence to some other publisher at a minute's notice, and thus invalidate the unwritten letter of his own contract. From these remarks it is evident that (Clause 1) to hand over *the copyright* or *an exclusive licence to publish the book in any form without proper limitations*, or *to hand over the serial rights, the rights of revision or abridgment, the rights in other countries than Great Britain, her Colonies, and Dependencies, rights of translation and dramatic rights, etc., etc.*, is a serious mistake. In regard to allowing the publisher to act as agent for the sale of minor rights, comment will be forthcoming later in this article.

In clause 2 it is absurd to allow the publisher to have absolute control as to the time and manner of production, more particularly as to the time. This is the more absurd when this clause comes after the first clause. Publishers have been known to delay the publication of a novel in book form in order to endeavour to obtain something for the serial use of it. The author, never anticipating that the publisher would serialise the book—indeed, assuming he would not do so, although he had purchased the rights—makes no stipulation to prevent this delay. In consequence, the publication of the book thus delayed, sometimes interferes with and imperils other contracts of the author. But worse often follows, for the publisher may, through his ignorance, undersell the author's prices for serialisation and bring upon him considerable damage.

In early agreements corrections were allowed up to an expenditure of 10*s*. per sheet of sixteen pages. This margin has been cut down, and in this agreement the author is allowed only 25 per cent. of the cost of typesetting. This would mean about 5*l*.

Clause 2A. It is usual, where the cost of production of a book is borne by the publisher, to allow him to control the advertising, for it is presumed, judging by human nature, that where a person has sunk some money in a venture he will do his best to recover it at once and by the most efficient means—that is, in book production by advertising.

In clause 3 the published price of the book is fixed, but this is invalidated at once by the succeeding words—"the publisher shall have power in his discretion to alter the published price of any edition as he may think fit." This power—it has been already stated—should not be allowed to the publisher, who should be limited, amongst other limitations, to the publication at a certain fixed price. The rest of the clause is distinctly dangerous, especially when read in conjunction with the royalty clause, No. 5. The question of remainder sales should be dealt with in a separate clause. No remainder sale should be made within two years from the date of publication without the sanction of the author. After that period has expired the publisher should, if he desires to remainder, give the author the option of purchase at remainder prices. If the sale is made, then the agreement should be cancelled and all rights therein should revert to the author. Of course, the publisher should not be allowed to produce the book either at a gross or a net price, but should be controlled in the way already suggested, for an author's royalties would alter with this alteration. The cheaper editions should be referred to a subsequent agreement. It is impossible to arrange a fair price for a cheap edition until the author sees how the first edition of a book has sold.

Clause 4. It is a mistake to have annual accounts, especially if they are made up and delivered on the dates specified in this agreement. If the book were published in April no settlement would be made till September in the following year. If the sales were large the publisher would reap considerable benefit

Digitized by Google

by having the author's money lying in his business. The latter part of the clause presupposes that a certain number of copies are sold free of royalty. This is a very common form of proposal with Mr. Fisher Unwin. In some circumstances it is allowable, but when such a number of copies have been sold, free of royalty, as will cover the cost of production, approximately, then the royalty eventually paid should be proportionately higher. In most of Mr. Fisher Unwin's proposals this has not been the case, the royalty offered in the majority of cases being at the same rate as is usually paid when calculated on the sales from the beginning. Then comes the royalty clause, Clause 5. The question of what royalty should be paid on a book is, of course, one of bargaining, but the royalty should be paid on every copy sold, and there should be no question as to whether copies are sold at or below half the published price, nor should copies be reckoned thirteen as twelve. There was an article in *The Author* some months ago (May 1st, 1906), in which it was shown that where a clause such as the present one was in existence, it would pay the publisher to sell a large quantity below half the published price, especially if he were paying a high royalty to the author. It is essential, therefore, that the author's interests should not be prejudiced by such a provision. The royalties on *bonâ fide* remainder sales are naturally very small, and are, as a rule, paid on the net returns. In regard to clause 6, the publisher is generally allowed to control the colonial markets subject to the payment of a fair royalty. In this clause the royalty is printed, which shows that it is not a question of bargaining in the case of Mr. Unwin. It is only necessary to say that the royalty is small—extraordinarily small when paid on the net receipts, and wholly inadequate if the writer is well known, and that the royalties on the continental editions are similarly unsatisfactory. It is advisable, however, for the author to retain control of the continental market. The next clause, again, should never be allowed a place in an agreement of this kind. The publisher might be empowered to act as agent, but not as sole agent, for the sale of minor rights, and subject to the author's approval of the contract at the usual agency charge of 10 per cent. In most of these agreements the figure is 50 per cent. In no circumstances whatever should the publisher have the sole right, nor should he be permitted to handle the dramatic rights. To repeat this statement over and over again is indeed laborious, but essential.

Although the publisher, under his agreement, secures all the rights he can, in clause 8 he does not guarantee, by making himself master of the property in his possession outside the United Kingdom, to assist the author to obtain his just reward, small as it is. These minor rights, of course, should not lie with the publisher at all, but should be dealt with either by the author or by his agent. If he chooses the publisher as agent, then he should pay him the usual agency fee of 10 per cent. In clause 9 it is important that the author should have absolute right of revision, especially in the case of a technical book, and readers are referred to the remarks on this point in the October issue of *The Author*. If the book needs revision periodically, an arrangement should be made to that effect, the author carefully preserving his control. If the publisher refuses to accept the revision, the agreement should be cancelled. This difficulty generally arises in the case of scientific and technical books, not in fiction, biography, travel, or history.

It is not unreasonable, in Clause 10, that the author should be restrained from publishing any abridgment, or part of the work, if such abridgment is likely to damage the value of the contract with the publisher; but it not infrequently happens that the abridgment of a technical work will aid the sale of the larger volume. The clause ought to be more clearly drafted in order to protect the publisher, without at the same time unduly hindering the author. Clause 11, as to the presentation copies, is not unreasonable. Clause 12 should not be allowed to stand, especially if the author accepts the other portion of the agreement, and the copyright is in the hands of the publisher. If the publisher holds the property it is for him to protect it, and not for the author to indemnify him. In an ordinary publishing agreement, where the author grants a licence to publish, it is reasonable that he should indemnify the publisher against actions for infringement of copyright or libel, as the publisher is acting as his agent, and sometimes it is impossible for him to discover in the manuscript whether the matter is libellous, but where the publisher holds the property the doctrine "caveat emptor" should apply. Clause 13, referring to illustrations, is not a good clause, but may pass without much comment, for, generally speaking, the illustrations are part of the literary property in the book, and the publisher, when the agreement is properly altered, would merely hold a licence to publish the work in book form, including the illustrations. Clause 14 is an exceedingly bad clause, and should be deleted. The reason given for its insertion is equally erroneous. If the publisher does his duty by a book the author will be willing to offer him his next work. Clause 15 is almost worse than clause 14, for it frequently happens that a publisher can see from the accounts the probable popularity of a book long before the author is aware of it. When this is the case the publisher, from his superior

Digitized by Google

knowledge, can claim his right under this agreement, and the author's profits will be correspondingly curtailed.

This is one of the worst clauses, from the author's point of view, in any agreement. Clause 16 may pass without comment.

FIRST NOVEL COMPETITIONS.

TO those about to start the literary career there are two competitions now being advertised for first novels. The one offers a hundred-guinea prize, and is issued and guaranteed by Mr. Fisher Unwin, who originated this form of obtaining novels; the other offers a prize of two hundred and fifty guineas, and is issued and guaranteed by the Literary Agency of London.

There can be no doubt, judging from the names of the parties attached to these competitions, that they will be conducted on a thoroughly reliable and sound basis, but, as the society is always interested in the question of contracts and their limitations, it is necessary to consider the exact terms put forward by the two parties.

The first consideration is, how far it is satisfactory for an author to sell his copyright and for the price mentioned. Many first novels have produced in the past, and will produce in the future, the sum of one hundred guineas to their authors, and where there are many competitors the prize novel might be reckoned as one likely to produce this amount. Still, the price of £105 is not unfair. When a publisher offers two hundred and fifty guineas, he certainly is offering an exceptional price for a first book, and there can be but few first novels which have produced so high a figure, unless, of course, the sales are continuous owing to the production of other works by the same hand. Taken as an isolated instance the price is a good one, but there is no doubt that it is always dangerous for an author to sell his copyright, and to lose control of the child of his brain. There are so many rights and so many markets included in that one word. If the work is one of real promise the author might in future years seriously regret his bargain. So let the budding Fielding consider well whether it is of more advantage to him to secure a hundred or two hundred and fifty guineas or to keep under his own control his ageless monument; but if he finally decides to compete he will know that in both cases the full copyright of the author's work is demanded. Mr. Fisher Unwin's article on this point runs as follows: "On payment of £105 to the author the unrestricted copyright of the successful novel shall become the property of Mr. Fisher Unwin." The Literary Agency of London, in their agreement, ask the author's signature to the following: "I agree, on receipt by me as indicated above of the sum of two hundred and fifty guineas, to assign the complete copyright—excepting rights of dramatisation—in the said novel to the publisher who has instructed you, subject to the provisions of Clause 12 of your letter acknowledged above." Clause 12 provides (a most important point) for the publication as soon as may be practicable, but in any case not later than the 30th of June, 1909; for the publication over the author's own name or such pseudonym as he may himself choose, and for the right of the author to pass the proofs, and himself to control any alterations in or additions to his own story.

It will be seen that there are important points of difference in these two clauses, the agreement proposed by the Literary Agency of London being much clearer and much more satisfactory; for the real point in a matter of this kind is not whether it is advisable for the author to sell his entire copyright, but that, assuming he decides to sell the copyright, that the position should be clear and definite.

Mr. Fisher Unwin does not anywhere undertake to publish the novel, nor to publish it by a fixed date. He might, should he think fit—although we do not, for one moment, suggest it is his intention to do so—burn the MS. He might even delay the publication in order to be able to serialise it. He might, indeed, holding the copyright, alter the novel, so long as such alterations did not fall within the category of literary libel, and he might, equally, dramatise the novel and make considerable sums out of it through this means.

There is no reason why Mr. Unwin should not have this power if the author is willing to yield it, but it is well to put these points clearly before the author. There are three methods by which Mr. Unwin could get back his hundred guineas and his expenditure on production and advertisement: first, by the serial market; second, by the book market, and third, by the dramatic market; and these three markets must be considered without limitation, as far as country is concerned.

The Literary Agency of London, acting on behalf of the publisher, might perhaps get the serial market, but as the publication is promised not later than the 30th June, 1909, and it is proposed that the decision shall not be given later that the 31st December, 1908, not much time is allowed for the returns under this market. There remains, therefore, the book market.

The length of the novel required by Mr. Fisher Unwin must lie between 75,000 and 100,000 words. The length of the novel required by the Literary Agency of London is not stated, but in Clause 10

Digitized by Google

they state: "The modern novel does not contain less than 90,000 words or more than 150,000 words," so that the author obtains rather larger scope in the second case. In Mr. Fisher Unwin's competition he is the sole judge. To this no exception can be raised. In the other competition Mr. W. L. Courtney, Mr. Andrew Lang and Mr. Clement K. Shorter are the judges of the final selection. Here again there is no objection to raise.

Ample time is given for those who desire to start and write a new work, April 30th, 1908, being the closing date of Mr. Unwin's competition, and the 31st of August, 1908, being the closing date for the second competition.

In neither prospectus is the date finally fixed on which the result will be announced. It may, perhaps, be impossible to do this, but it is always satisfactory to make the terms definite in order that the competitors may not be upset by too lengthy a delay.

Mr. Unwin, in Clause 8, will retain the right to publish any of the unsuccessful novels upon such terms as may be mutually agreed upon between himself and the authors. The wording of this clause is rather indefinite, as it can hardly be termed a right, for we presume that either Mr. Unwin or the publisher for whom the Literary Agency of London is acting would be able, holding the MSS. in their hands, to make an offer for their publication. The fault, therefore, lies in the use of the words rather than in the clause itself.

Whether it is advisable to stimulate a desire for the literary profession in those who have not thought of adopting it, by competitions of this kind, is a matter with which we do not care to deal, but if in the heart of anyone arises a longing to write, we certainly think an excellent opportunity is offered in the two competitions put forward. In one case the prize is not unreasonable—in the other case it is larger than usual. The only serious drawback is the fact that the author, when selling his copyright, loses all control over his work. If in years to come he acquired fame, he might bitterly regret that his novel was beyond his control. He might desire, for many reasons, to have an uniform edition; or he might desire to publish a collection of his works. As long, however, as the author knows clearly the kind of contract he is signing, and the terms are definitely explained, he cannot complain if, subsequently, he repents of his bargain.

Finally, the address of the two competitions is, Mr. T. Fisher Unwin, 1, Adelphi Terrace, W.C., and The Literary Agency of London, 5, Henrietta Street, Covent Garden, W.C.

Those who are tempted by the offer should write for the prospectuses to the addresses mentioned.

MAGAZINE CONTENTS.

ALBANY.

Some Unpublished Letters of Lafcadio Hearn: I. Things English and Japanese. Edited by Osman Edwards.
Our Present Vocabulary. By Lady Bell.
Henry Arthur Jones' "The Hypocrites." By E. A. Baughan.

BLACKWOOD'S.

Akhaton, Pharaoh of Egypt. By A. E. P. WEIGALL.
The Land of the Gervii. By A Fellow of Kings.
Drake: An English Epic. By Alfred Noyes.

BOOKMAN.

Mary Queen of Scots in Art. By Andrew Lang.
The Old Library. By Arthur Ransome.
The Fleshy School of Fiction: A Protest Against the Degradation of the Modern Novel. By a Man of Letters.
A Novelist's Attack on the Medical Profession.

BOOK MONTHLY.

Literary London and Its Spirit of Place. By G. K. Chesterton.
"Crusoe" and "Gil Blas": Hitherto Unknown Editions of those Two Great Classics.
The Coming of a New Novel of English Sport. By the Editor.

CONTEMPORARY REVIEW.

The Critical Faculty. By The Right Hon. Augustine Birrell, K.C., M.P.

CORNHILL.

The Author of "Ten Thousand a Year." By J. B. Atlay.
A Light Study in "Bradshaw." By G. S. Jeans.

FORTNIGHTLY REVIEW.

The Poetry of Crabbe. By Professor J. Churton Collins.
The Friends of Living Creatures and John Ruskin. Part II. By Katie Macdonald Goring.
The National Significance of "Don Quixote." By Major Martin Hume.
The Crusader. By Laurence Binyon.
A Greek Play at Orange. By Constance E. Maud.
The True History of "Monte Cristo." By R. S. Garnett.

MACMILLAN'S.

Gilbert Burnet, Bishop of Salisbury. By John Barnett

MONTH.

Mary Queen of Scots and the Babington Plot. III. By the Rev. J. H. Pollen.
Novalis. By Harold Binns.
The Novels of William De Morgan. By the Rev. Herbert Thurston.

NINETEENTH CENTURY.

The Authenticity of Ancient Literature, Secular and Sacred. By The Right Rev. Bishop Welldon.
Recent French Fiction. By Dorothea Gerrard.
The American Sunday Newspaper. By Frank Foxcroft.
Eugène Carrière. By Havelock Ellis.
Oxford and The Nation. By J. A. R. Marriott.

PALL MALL MAGAZINE.

Fleet Street: A Poem. By John Davidson.
The Makers of Books: The Story of the Clarendon Press.

THE TREASURY.

Jane Austen and the Church. By the Rev. Harold Graham.
Bede as a Bed-book. By Florence Hayllar.

Digitized by Google

WARNINGS TO THE PRODUCERS OF BOOKS.

HERE are a few standing rules to be observed in an agreement. There are four methods of dealing with literary property :—

I. Selling it Outright.

This is sometimes satisfactory, *if a proper price can be obtained*. But the transaction should be managed by a competent agent, or with the advice of the Secretary of the Society.

II. A Profit-Sharing Agreement (a bad form of agreement).

In this case the following rules should be attended to :

(1.) Not to sign any agreement in which the cost of production forms a part without the strictest investigation.

(2.) Not to give the publisher the power of putting the profits into his own pocket by charging for advertisements in his own organs, or by charging exchange advertisements. Therefore keep control of the advertisements.

(3.) Not to allow a special charge for "office expenses," unless the same allowance is made to the author.

(4.) Not to give up American, Colonial, or Continental rights.

(5.) Not to give up serial or translation rights.

(6.) Not to bind yourself for future work to any publisher. As well bind yourself for the future to any one solicitor or doctor !

III. The Royalty System.

This is perhaps, with certain limitations, the best form of agreement. It is above all things necessary to know what the proposed royalty means to both sides. It is now possible for an author to ascertain approximately the truth. From time to time very important figures connected with royalties are published in *The Author*.

IV A Commission Agreement.

The main points are :—

(1.) Be careful to obtain a fair cost of production.

(2.) Keep control of the advertisements.

(3.) Keep control of the sale price of the book.

General.

All other forms of agreement are combinations of the four above mentioned.

Such combinations are generally disastrous to the author.

Never sign any agreement without competent advice from the Secretary of the Society.

Stamp all agreements with the Inland Revenue stamp.

Avoid agreements by letter if possible.

The main points which the Society has always demanded from the outset are :—

(1.) That both sides shall know what an agreement means.

(2.) The inspection of those account books which belong to the author. We are advised that this is a right, in the nature of a common law right, which cannot be denied or withheld.

(3.) **Always avoid a transfer of copyright.**

WARNINGS TO DRAMATIC AUTHORS.

NEVER sign an agreement without submitting it to the Secretary of the Society of Authors or some competent legal authority.

2. It is well to be extremely careful in negotiating for the production of a play with anyone except an established manager.

3. There are three forms of dramatic contract for **plays in three or more acts** :—

(*a.*) **Sale outright of the performing right.** This is unsatisfactory. An author who enters into such a contract should stipulate in the contract for production of the piece by a certain date and for proper publication of his name on the play-bills.

(*b.*) **Sale of performing right or of a licence to perform on the basis of percentages** on gross receipts. Percentages vary between 5 and 15 per cent. An author should obtain a percentage on the sliding scale of *gross* receipts in preference to the American system. Should obtain a sum in advance of percentages. A fixed date on or before which the play should be performed.

(*c.*) **Sale of performing right or of a licence to perform on the basis of royalties** (*i.e.*, fixed nightly fees). This method should be always avoided except in cases where the fees are likely to be small or difficult to collect. The other safeguards set out under heading (*b.*) apply also in this case.

4. **Plays in one act** are often sold outright, but it is better to obtain a small nightly fee if possible, and a sum paid in advance of such fees in any event. It is extremely important that the amateur rights of one-act plays should be reserved.

5. Authors should remember that performing rights can be limited, and are usually limited, by town, country, and time. This is most important.

6. Authors should not assign performing rights, but should grant a licence to perform. The legal distinction is of great importance.

7. Authors should remember that performing rights in a play are distinct from literary copyright. A manager holding the performing right or licence to perform cannot print the book of the words.

8. Never forget that **United States rights** may be exceedingly valuable. They should never be included in English agreements without the author obtaining a substantial consideration.

9. Agreements for collaboration should be carefully drawn and executed before collaboration is commenced.

10. An author should remember that production of a play is highly speculative : that he runs a very great risk of delay and a breakdown in the fulfilment of his contract. He should therefore guard himself all the more carefully in the beginning.

11. An author must remember that the dramatic market is exceedingly limited, and that for a novice the first object is to obtain adequate publication.

As these warnings must necessarily be incomplete, on account of the wide range of the subject of dramatic contracts, **those authors desirous of further information are referred to the Secretary of the Society.**

WARNINGS TO MUSICAL COMPOSERS.

LITTLE can be added to the warnings given for the assistance of producers of books and dramatic authors. It must, however, be pointed out that, as a rule, the musical publisher demands from the musical composer a transfer of fuller rights and less liberal financial terms than those obtained for literary and dramatic property. The musical composer has very often the two rights to deal with—performing right and copyright. He

Digitized by Google

should be especially careful therefore when entering into an agreement, and should take into particular consideration the warnings stated above.

HOW TO USE THE SOCIETY.

1. EVERY member has a right to ask for and to receive advice upon his agreements, his choice of a publisher, or any dispute arising in the conduct of his business or the administration of his property. The Secretary of the Society is a solicitor, but if there is any special reason the Secretary will refer the case to the Solicitors of the Society. Further, the Committee, if they deem it desirable, will obtain counsel's opinion. All this without any cost to the member.

2. Remember that questions connected with copyright and publishers' agreements do not fall within the experience of ordinary solicitors. Therefore, do not scruple to use the Society.

3. Send to the Office copies of past agreements and past accounts, with a copy of the book represented. The Secretary will always be glad to have any agreements, new or old, for inspection and note. The information thus obtained may prove invaluable.

4. **Before signing any agreement whatever,** send the document to the Society for examination.

5. Remember always that in belonging to the Society you are fighting the battles of other writers, even if you are reaping no benefit to yourself, and that you are advancing the best interests of your calling in promoting the independence of the writer, the dramatist, the composer

6. The Committee have now arranged for the reception of members' agreements and their preservation in a fireproof safe. The agreements will, of course, be regarded as confidential documents to be read only by the Secretary, who will keep the key of the safe. The Society now offers:—(1) To read and advise upon agreements and to give advice concerning publishers. (2) To stamp agreements in readiness for a possible action upon them. (3) To keep agreements. (4) To enforce payments due according to agreements. **Fuller particulars of the Society's work can be obtained in the Prospectus.**

7. **No contract should be entered into with a literary agent** without the advice of the Secretary of the Society. Members are strongly advised not to accept without careful consideration the contracts with publishers submitted to them by literary agents, and are recommended to submit them for interpretation and explanation to the Secretary of the Society.

8. Many agents neglect to stamp agreements. This must be done within fourteen days of first execution. The Secretary will undertake it on behalf of members.

9. **Some agents endeavour to prevent authors from referring matters to the Secretary of the Society; so do some publishers. Members can make their own deductions and act accordingly.**

10. **The subscription to the Society is £1 1s. per annum, or £10 10s. for life membership.**

TO MUSICAL COMPOSERS.

THE Society undertakes to stamp copies of music on behalf of its members for the fee of 6*d.* per 100 or part of 100. The members' stamps are kept in the Society's safe. The musical publishers communicate direct with the Secretary, and the voucher is then forwarded to the members, who are thus saved much unnecessary trouble

THE READING BRANCH.

MEMBERS will greatly assist the Society in this branch of its work by informing young writers of its existence. Their MSS. can be read and treated as a composition is treated by a coach. The term MSS. includes **not only works of fiction, but poetry and dramatic works,** and when it is possible, under special arrangement, technical and scientific works. The Readers are writers of competence and experience. The fee is one guinea.

NOTICES.

THE Editor of *The Author* begs to remind members of the Society that, although the paper is sent to them free of charge, the cost of producing it would be a very heavy charge on the resources of the Society if a great many members did not forward to the Secretary the modest 5*s.* 6*d.* subscription for the year.

Communications for "The Author" should be addressed to the Offices of the Society, 39, Old Queen Street, Storey's Gate, S.W., and should reach the Editor **not later than the 21st of each month.**

All persons engaged in literary work of any kind, whether members of the Society or not, are invited to communicate to the Editor any points connected with their work which it would be advisable in the general interest to publish.

Communications and letters are invited by the Editor on all subjects connected with literature, but on no other subjects whatever. Every effort will be made to return articles which cannot be accepted.

The Secretary of the Society begs to give notice that all remittances are acknowledged by return of post, and he requests members who do not receive an answer to important communications within two days to write to him without delay. All remittances should be crossed *Union Bank of London, Chancery Lane,* or be sent by registered letter only.

LEGAL AND GENERAL LIFE ASSURANCE SOCIETY.

PENSIONS to commence at any selected age, either with or without Life Assurance, can be obtained from this Society.

Full particulars can be obtained from the City Branch Manager, Legal and General Life Assurance Society, 158, Leadenhall Street, London, E.C.

Digitized by Google

GENERAL NOTES.

In accordance with the desire of the members of the society, expressed at the general meeting, the new list of members and associates (on sale to members and associates only) was issued in October, at the price of sixpence.

Those who desire to purchase this list are requested to write to the secretary enclosing a postal order for the cost.

In another column we have much pleasure in reprinting from the March (1902) issue of *The Author* an article written by Mr. Moberly Bell.

Mr. Bell, as the manager of a great newspaper, adopts the attitude which the Society of Authors, as supporters of the property of its members, has adopted, viz., that it is not fair to take—Mr. Bell uses a stronger term—other people's property for the benefit of yourself, without payment and without acknowledgment. The argument that it is for the benefit of the author may, in some cases, contain a modicum of truth, but it is for the owner of the property to say whether such publication is for his benefit or not, and to what extent he desires this form of so-called advertisement. In the case of one newspaper taking from another the argument cannot possibly apply. It cannot be for the benefit of *The Times* to have its valuable information taken by other papers. The other papers cannot plead the advantage of the advertisement which their action might give to *The Times*.

We are anxious to know what steps the Institute of Journalists intend to take to indicate their disapproval of this aspect of modern journalism.

In the discussion which arose recently in the *Morning Post*, in regard to "The Books we Read," the authority of the critics was called in question, and a member of the society submitted an examination paper to test their capacity.

Among the questions put forward are the following:—

What are the chief functions of the novelist? Compare the styles of Washington Irving, Nathaniel Hawthorne, Edgar Poe, and Henry James. Trace the influence of the first three on the last.

Is punctuation worth a writer's serious attention? If so, why? Discuss the logical and rhetorical values of the comma, and give examples of correct and incorrect placing.

Discriminate briefly between partial rules and permanent principles in literature.

It would be interesting to have some answers to these questions.

Dealing, however, with the question of examination papers, another member of the society has forwarded to the office an interesting set of questions relating to "Vanity Fair," composed on the same lines as the famous examination paper on "Pickwick," propounded by Charles Stewart Calverley. It may be mentioned, incidentally, for the benefit of those who may have forgotten, that the late Sir Walter Besant and the Rev. Professor Skeat won the prizes, for the examination paper on "Pickwick." Would any member of the society, a devotee of Thackeray, care to offer a prize of £5 for the best replies to the examination paper on "Vanity Fair," which we print in another column. Even if no prize were offered, it would be instructive to have answers from those whom the subject interests.

We take from the *American Publishers' Weekly* a few notes about the autumn book market. The prospects seem to be of the happiest. The editor says, "How a continued stringency of the money market, the higher cost of living and of doing business, and the other malign elements that follow in the wake of unnatural expansion, will affect business in general and the book trade in particular, during the next six months, only the future can reveal." But he proceeds: "The publishing trade, as may be learned by consulting the announcements for the fall, is optimistic of a busy season. Upwards of 2,500 books—considerably more than have ever been announced before this season—are about to be published or are in active preparation."

This is, indeed, a large number for the fall announcement for even so large a reading country as America. We doubt whether the full list of the publications in England for the fall and for the commencement of next year would reach such high figures. This only tends to show how, during the last dozen years, the literary output of America has increased. Not only have authors found that they can make a living, but publishers also have flourished exceedingly. The *Publishers' Weekly* states, further, that many of the publications are books of the first importance. This is good reading, as it is never satisfactory for the market to be flooded with rubbish, owing to the desire of some persons to appear in print and to the rapacity of some publishers to obtain authors' money. The same paper appears to be convinced that the book trade generally has never been in a more satisfactory condition as far as the United States are concerned.

Digitized by Google

M. E. COLERIDGE.

"Whom the gods love die young."

A FEW weeks since—August 25th—the death of Miss Mary Elizabeth Coleridge, at Harrogate, brought a sense of irreparable loss to her friends known and unknown.

Exactly ten years ago a notice in the *Spectator* for December 4th, 1897, drew the attention of the reading public to a "new and puissant wielder of the wand of romance," whose historical novel, "The King with Two Faces" was then reviewed.

As a great-niece of Samuel Taylor Coleridge, the young authoress unconsciously challenged severer criticism than is usually meted out to the tyro, but she bore the test triumphantly.

The *Spectator*, departing from its usual attitude of non-committal dignity, re-echoed Schumann's historic greeting — "Hats off, gentlemen! A genius!"

As a poet, M. E. Coleridge is known to fame as "Anodos." In 1898 Elkin Mathews included "Fancy's Guerdon" in his new popular pocket series. During these ten years the author's pen was never idle.

In 1901 "The Fiery Dawn" was published, followed in 1904 by "The Shadow on the Wall," and "The Lady on the Drawing-room Floor" in 1906. Two marked characteristics stamp all Miss Coleridge's work—skilful delineation of character and subtle delicacy of style. As long as there are readers who seek refreshment, not mere sensation, M. E. Coleridge's books will be gratefully enjoyed, and as long as a taste for the best historical fiction endures, "The King with two Faces" will rank among the finest romances dealing with the eighteenth century.

E. S. Rorison.

RE-ELECTION.

AS a natural sequence to the increase of the society in numbers is the increase of those who, having resigned, or been struck off the books for non-payment, desire re-election.

The committee wish to put forward a strong protest, first against those who, living by their writings, or obtaining a great part of their income from their writings, have never joined the society; and secondly, against those who, having once been members and obtained the society's assistance, resign or are struck off, and then seek re-election when a fresh difficulty arises.

If there is any excuse for the first-named it is the excuse of selfishness. They say: "The society can be of no use to us"; but here, again, the statement is incorrect. The very fact that they got better terms for their last book is most probably the result of the society's work, and every case the society takes to stop piracy, dramatic, musical or literary, abroad, on the Continent, or in the United States, must increase the general security of their property, and every case of infringement in Great Britain, her Colonies and dependencies, must tend to make literary thieves more careful, and walk with warier footsteps.

The society takes up many such cases, and the number grows year by year. The property of these delinquents, therefore, is being policed at the expense of their fellow members of the profession. The position is not one of which to be proud.

Again, with every effort made by the society to push forward a beneficent alteration of the Copyright Law, those who do not belong obtain an increased value to their property. Although the heavy expenditure that the society has incurred since its foundation has not been crowned with absolute success, yet the present position is a considerable advance on what it was ten years ago.

Are the non-payers, then, to see the value of their property enhanced at the expense of those who have subscribed for years? Such a position is deplorable.

But it is possible that these gentlemen, through their inherent selfishness, may not have grasped this idea, and may plead ignorance as an excuse. Still, such ignorance is culpable.

There is only one excuse, however, for those who have once joined the society, and, after resigning, desire to rejoin. That excuse is one of absolute poverty. In one day, a few months ago, three old members came and desired re-election. This subject, therefore, of re-election is one which the committee are bound to consider most carefully whenever their attention is drawn to it, and they hold themselves free, subject to the rules of the society, to put any penalty upon the delinquent. They feel it is a great mistake to encourage the idea that there is no need to join the society except when difficulties arise. Such a position is unfair to the older members and damaging to the *esprit de corps* of the profession. At the same time they do not desire to make the return to the fold too difficult or impossible.

They have, therefore, many points to consider, and to assist them in such consideration, ask from the proposed member a letter, indicating the member's reasons for leaving the society, as well as his or her reasons for seeking re-election. These further points come also before them: How many

Digitized by Google

subscriptions have been paid, what work the society did for the authors in the past, and what money was spent upon their cases? Whether they live entirely by their pen or only partly so? What are the pecuniary circumstances of the case? For how long have they ceased to be members, and what impulse prompts their return?

Even when all these points have been considered, the member re-elected, and the new subscription, with penalty, if any, paid, the committee do not bind the society to take up any immediate case involving the expenditure of money on their behalf. Such re-election only entitles them, of right, to the secretary's opinion and interference, and to the legal opinion of the society's solicitor. No member is entitled of right to demand to have his case taken up and a large expenditure on his behalf, even though a constant subscriber.

It is true that the society's funds are steadily increasing, and that the committee accordingly are enabled to conduct nearly every case that either involves a distinct question of principle—though the issue from a legal point of view may be doubtful—or is supported by the opinion of the society's solicitor.

But the committee, however constituted, are bound to have the deciding power in their hands, and no member has a right to say: "I pay a guinea a year in order that you may take up all my law cases." Such a position would be untenable, as many of the cases which the society does take up, even when successful, cost the society much money, and, should they be bound to carry the case to the House of Lords, and then the case is lost, the expenses are very heavy.

NEWSPAPER COPYRIGHT—"THOU SHALT NOT STEAL."

THE above quotation from the Decalogue is probably familiar to a large number of persons who, while praying weekly that their hearts may be "inclined to keep this law," not only make their living by daily theft, but advocate with all earnestness, and I believe with honest sincerity, that as receivers and retailers of stolen goods they are performing a meritorious duty to the public.

The Law of Copyright is the eighth commandment applied to a particular class of goods. The complicated conditions of modern life have rendered necessary a variety of terms to cover the different sorts of offences which were comprised in four words of the Decalogue. Theft, larceny, shoplifting, piracy, misappropriation, breach of copyright are among the number; the last as the most recent, and as applying to a new class of property, is less generally understood. It is only 250 years ago that the property in literary work was acknowledged in express terms as a Common Law right, less than 200 years since the first Act was passed to remedy a complaint that "printers, booksellers, and other persons had of late frequently taken the liberty of printing, reprinting, and publishing books *and other writings* without the consent of the authors or proprietors, to their very great detriment and too often to the ruin of them and their families." I have ventured to italicise the words "and other writings" because there is a tendency nowadays to recognise copyright in books—that is, in bound volumes—as something totally distinct, and worthy of a protection which is denied to any other writings not in a bound volume. It is perfectly evident that though the Act was avowedly "for the encouragement of learned men to compose and write useful books," the word "books" was used to cover all literary matter, the penalty was fixed per sheet, and whatever was registered at the Stationers' Company was a book.

But in the days when that Act was passed there was the same opposition to this protection of books as there is now to the protection of books not in volume. In 1735 "The Whole Duty of Man," in 1739 "Paradise Lost," in 1763 Thomson's "Seasons," all became subjects of litigation, and no doubt the would-be reprinters of those works urged then much the same arguments as are urged now by people who, while they would regard the republication of the most trashy novel without the consent of the author as a dishonest act, have not the smallest hesitation in habitually republishing other literary work, which may be much more valuable, which may have cost quite as much effort—provided only they find it in a newspaper.

Those arguments are mainly three:—

(1) That it has become so common a practice that it is sanctified by custom.

(2) That, provided the origin of a stolen paragraph is acknowledged, no act of dishonesty is committed.

(3) That it is in the public interest that news should be made public, and that it is against the public interest that it should be confined to the readers of a single paper.

The first argument is one that at different stages of civilisation it was possible to urge in defence of all theft.

> "The good old rule, the simple plan,
> That he should take who had the power,
> And he should keep who can,"

Digitized by Google

is not so very old; but the fact that everyone stole when he could did not make theft less a breach of the eighth commandment, did not render it less immoral or less illegal. The fact that theft is difficult to detect or expensive to punish may make it common, but cannot make it right. "You might as well" (to quote Mr. Justice North) "plead the custom of Hounslow Heath."

Equally fallacious is the second argument. To quote the same authority: "A man cannot justify the taking of what he has no right to take by stating whence he has taken it, though he may thereby avoid the additional dishonesty of passing off as the product of his own labour what really is stolen from another."

Of course, if the person from whom it is taken has no objection to its being taken with such acknowledgment, then it is no longer a question of theft; but if nine persons hold this view and the tenth objects the property of the tenth must be protected.

The most plausible argument is the third. Let us see what it amounts to.

"It is in the public interest that news should be made public."

The public, we are given to understand, is devoured by an anxiety to read newspapers—it is almost an essential to their existence that they should have newspapers; everyone who provides them with a newspaper is therefore helping to supply a public want, and anyone who renders that supply more difficult is a public enemy. If the law of copyright is enforced, the production of newspapers will be made more difficult and more expensive—consequently, whoever attempts to enforce the law of copyright is a public enemy. Such, I think, is a fair statement of the arguments used. Well, bread is also an essential to human existence—perhaps more essential than newspapers—but no one suggests that the products of the baker should therefore become public property. If we could rifle a baker's shop and distribute the loaves to starving families in the alleys and garrets, we should no doubt be conferring a benefit on a large number of people, to the detriment only of bakers. Yet no one suggests that it would be right to rob the baker, because it is recognised that the general principles of protection of a man's property is more important and of greater public benefit than even the saving of a few people from starvation.

Is it seriously contended that the supply of news to the public is of such vital importance that this general principle must be suspended, and that the laws of *meum et tuum*, which apply to every other sort of property, are not to apply to the contents of newspapers?

In parenthesis let me ask why, if this principle is to be admitted, the providers of the literary matter should alone suffer. If the cheapening of the cost of production of a newspaper is of such vital importance, may I suggest that a still greater economy might be obtained by many newspaper proprietors if they stole the paper on which they print the news which they steal. Yet no one of them—not even the Newspaper Society—would defend this method.

Faced by this absurdity, some people have been driven to contend that there can be no property in news—just as it was contended, some 150 years ago, that there could be no property in Milton's "Paradise Lost" or in Thomson's "Seasons." To defend this position it has been found necessary to assume that news is synonymous with fact, and to assert the obvious truism that there can be no copyright in a fact. I do not know whether it was argued that spring, summer, autumn, and winter could not be property, and that, therefore, there could be no copyright in Thomson's "Seasons," but the one argument is as good as the other.

A man has the right to the protection of the law "in the free use, enjoyment, and disposal of all his acquisitions, without any control or diminution save only by the laws of the land." It is immaterial whether that acquisition is of small or of great value—whether, that is, it has cost him much or little labour to acquire it—it is his, a poor thing perhaps, but his own. It may be a Raphael, or the photograph of a daub; it may be an epic; it may be the mere shorthand report of a speech. Has he honestly "acquired" it? That is all. If so, and he thinks his property in it worth defending, it must be respected.

The argument that because there is no property in a fact there can be no copyright in news is analogous to saying that if a man has picked up in the bed of a river a piece of quartz which might have been picked up by anyone else, he has no property in the gold discovered in it, which may be stolen from him with impunity. An event takes place; it is absolutely within the right of anyone who sees, or hears of, that event to report it. There is no copyright in the event; there is copyright in each report of it, whether it cost a thousand pounds by telegraphy or a penny stamp by post—whether it was acquired by years of study or by the mere accident of propinquity.

Driven from this last shelter, the objector urges one other argument: "Admitted that a newspaper has the right to exclusive possession of its own news, what harm is done by allowing that news to be available to all the public, at all events if the source of that news is fully acknowledged?" And the answer to this is the answer that may be given to the same argument applied to any other form of

Digitized by Google

larceny. Property must be protected, because it is the only way to insure the production of that property, and, the more valuable or necessary to the public is that property, the more necessary is it that in the interests of the public it should be protected.

I am far from attaching the value that is generally assigned to the publication of news, but the whole argument against copyright in news is based on the assumption that it is of importance to the public. Now I suppose it will be admitted that news is only valuable in proportion to its completeness and accuracy, and therefore the interest of the public is to promote news of this quality. Such news can only be obtained by the employment of every grade of journalist. They have to be paid, and their pay, as in every other profession, must depend upon the value of their work to their employer. If their work is not protected—if, as soon as it is printed, it may be appropriated by any other person, who has not contributed one penny to the cost of its production—the value is x. If, on the other hand, it is protected—if the employer gets the exclusive use of what that man's brains, intelligence, enterprise, or industry have produced—then the value is three, four, or five times x. Protection to the contents of a newspaper, whether it be news, reports, articles, or paragraphs, means more value to the newspaper, therefore better pay to the journalist; therefore better work and encouragement to the careful, painstaking, accurate journalist; therefore a better service to the public, better journals, and a higher class of journalist.

C. F. MOBERLY BELL.

THE ELEVENTH INTERNATIONAL CONGRESS OF THE PRESS.

THIS eleventh reunion of the journalists of Europe and America was held at Bordeaux from September the 21st to the 28th, the business meetings being summoned in the Grand Theatre of Bordeaux, rendered historic by the fact that the Government of France was transferred there during the siege of Paris. This year journalists of all nationalities, speaking all tongues, were assembled in amicable debate to benefit and elevate the work and life of journalism. The English delegates, all members of the British International Association of Journalists, represented all types of pressmen, and included Major Gratwicke, F.J.I., as president, Messrs. Arthur Walter, G. B. Burgin, and Harris Stone as London journalists, Sir Hugh Gilzean Reid, Mr. Percy Linaker and Count Plunkett (the two last as provincial representatives), Miss G. B. Stuart and Mrs. Hamer Jackson representing women's work in journalism; and the writer acting as hon. secretary to the delegation.

There was a note of cordial welcome when the Congressites assembled at the reception given by the press of Bordeaux on the evening of the 25th of September; and this hospitality was sustained throughout the Congress by all the municipal authorities, and the inhabitants of the district. A meeting of the British section was held prior to the opening sitting of the Congress, and a selection was made of those who were to speak upon the subjects under consideration, which included the various reports from the tenth Congress held at Liège, and a general motion upon the ways and means of strengthening the work of this International Congress.

Matter enough for debate, but not matter so warmly controversial as the motions placed before the Congress in other years.

The English members elected Major Gratwicke to represent them as vice-president of the Congress, and Mr. D. A. Louis as bureau representative for three years, Mr. Louis as a linguist having already done valuable work on the bureau.

In opening the Congress, M. Singer of Vienna, the president, spoke in sympathetic language of the losses sustained since the last meeting at Bordeaux twelve years ago, and mentioned P. W. Clayden of England, Bataille of France, Berazza of Spain, and others. A telegram of greeting was read from M. Pichon, Minister of Foreign Affairs, who later on made an important speech at one of the banquets. The report of the general secretary, M. Victor Taunay, proved the interesting and consolidating work of the Bureau, and that of the treasurer, Herr G. Schweitzer, gave the number of countries combining as seventeen, with ninety-five associations, and the number of members at 13,800. The Foreign Press Association of London was represented by M. Burlumi and two other delegates.

The question of professional tribunals being entirely a Continental matter, the English delegation took no part in the debate, but upon the question of professional secrecy in press matters, as there was a proposal in the report that the Congress should go beyond the decision at Liège, "that editorial secrecy could not be maintained in criminal and common law matters," and as to go beyond this was so utterly opposed to English ideas, arrangements were made that the writer and Mr. Harris Stone should combat the suggestion that criminal matters should be embraced in editorial secrecy. Unexpectedly, the president called upon the writer

Digitized by Google

to give an English *précis* of the report, that was only presented in French—a *précis* that appeared to be useful to the Scandinavian and German sections.

In speaking on the question of the report, M. Taunay fervidly supported the idea that if in professional work, to obtain news, a journalist extracted confessions or intelligence, giving his oath not to divulge the secret, no judge should be able to enforce his evidence.

A hot debate ensued on this, Signor M. Raimondi replying to M. Taunay's assertion that, having taken an oath, no honourable man could break it. "Je respecte la loi de mon pays," cried Signor Raimondi; and in speaking upon the general question the writer pointed out that it was no question of loss of honour, for no journalist ought to take such an oath of promise of secrecy in criminal matters. Mr. Harris Stone, from his special legal knowledge, explained how the law of contempt of court would punish such attempts to hide knowledge that would bring a criminal to justice. The debate ended in the matter being referred to the next Congress. Major Gratwicke presided over the discussion of the question of postal and telegraphic tariffs. The report suggested that at the next International Postal Conference the press should be represented, and the question of reduction brought fully forth. In putting the report for adoption, Major Gratwicke pointed out an Italian newspaper cost for postage from Naples to Elgin a halfpenny, and light printed matter from some countries a farthing. This had to be divided between the English Post Office and the Foreign; but no English paper could be sent abroad for double this sum, or through Britain for less than a halfpenny; but in matters of telegrams the English press had advantages over their foreign *confrères*. Upon the question of Provident Associations M. Heinzmann-Savino, of Antwerp, gave a *resumé* of existing associations in various countries, and the president, M. Singer, referred warmly to the orphan fund in England, and Sir Hugh Gilzean Reid spoke in favour of a general fund, that he felt sure the great proprietors throughout the world would support. The question of duelling was made interesting by an Italian editor of an Egyptian paper, who suggested that journals should avoid reporting duels. At the close of the final sitting Herr Schweitzer, of Berlin, supported by all the German delegates, gave a hearty invitation to the Congress to meet in Berlin in 1908. This motion was received with acclamation, and Major Gratwicke, at the wish of the British International Association, expressed the hope that the Congress of 1909 should be held in London. He could promise them a hearty reception, and he might mention that he had received a letter from Lord Knollys, the private secretary of the King, stating he would be happy to facilitate a visit to Windsor Castle; Lord Burnham would give a reception at the *Daily Telegraph* offices, and Sir Hugh Gilzean Reid, a garden party at Tenterden Hall. The proposition was received with applause, and the president, thanking the English delegates, stated that the proposition should be placed before the next Congress. An invitation was given by the Italian delegates for Rome in 1911.

As usual, the hospitable side of the Congress was by no means forgotten, and the excursions arranged through the vineyards of Margaux and Graves and St. Emilion, followed by a picturesque day at Arcachon, were rendered agreeable by the hearty reception by authorities and the peasantry. From Bordeaux the members went to Biarritz, and at the luncheon there Major Gratwicke and the writer had the pleasure in this favourite English resort of speaking and thanking the Maire of Biarritz for the cordial reception.

A most picturesque day at Guethary, in Basque land, arranged by M. Archier, the cultured literary Maire of that town, was made interesting for the visitors by an exhibition of the national game, Pelote, and by Basque dances and songs; but the latter were literally drowned in torrents of rain, and the Congress ended, as M. Taunay remarked, in a "coup de tonnerre."

The French railway, the Midi, seized the opportunity of so many writers being upon its system, and gave free passes to use the whole of their line; and so descriptive writers from all Europe are writing upon this district. Will our English railways seize their opportunity when the Congress meets in England?

JAMES BAKER.

COPYRIGHT IN THE ISLE OF MAN.

THE Copyright Act, 1907 (Isle of Man), which was promulgated on the 11th October, contains no new provisions of copyright law, but merely gives effect within the island to certain Imperial copyright statutes which previously operated only in the United Kingdom. Playright and copyright in books are governed by Acts which take effect throughout the British Dominions, and are, therefore, operative within the island, but the Acts relating to artistic copyright are not so wide in their application.

The new Act deals exclusively with artistic copyright and musical compositions, and is divided into four parts.

Digitized by Google

The first part relates to engravings, prints, etc., the copyright in which lasts for twenty-eight years. The proprietor's name must be affixed to each print. Printsellers are liable to penalties for infringement, and the proprietor is entitled to an action for damages. These provisions are equally applicable to prints taken by lithography or other mechanical processes.

The second part of the Act deals with copyright in sculpture, models and casts, which continues for fourteen years, subject to a further period of fourteen years if the maker is still living. The proprietor's name and the date of publication must be placed upon every new work. There are penalties for infringement as well as an action for damages. An assignment or licence must be by deed attested by two witnesses.

The third part of the Act affects the copyright in paintings, drawings and photographs, which continues for the author's life and seven years after. Registration is compulsory. There are penalties for infringement and for fraudulent productions and sales, in addition to the right of the proprietor to recover damages. An assignment or licence must be in writing signed by the copyright owner or his agent.

The fourth part of the Act relates to musical compositions and embodies (*inter alia*) the recent legislation in England which provides more effective remedies to musical composers for the protection of their copyright. The police have power to seize, without a warrant and upon the written request of the copyright proprietor, any pirated copies that are being hawked or carried about, or sold, or offered for sale. The high bailiff or two magistrates may authorise any constable to enter premises and seize pirated copies.

The rights of public performance of musical compositions must be reserved by a printed notice on every copy of a new work, *i.e.*, published for the first time after the date of the passing of the Act (16th April, 1907).

With regard to this last provision, it is satisfactory to note that the Act contains an amendment of the Bill in accordance with the view put forward in the March number of *The Author*.

HAROLD HARDY.

CONCERNING THE TELLING OF A STORY.

I.

IT has been urged elsewhere that the fascination in a story is natural and has existed for all time. A series of succeeding generations has produced in turn mythological yarns, Iliads and Odysseys, the jester and wandering troubadour, and, to-day, our own plentiful supply of modern novelists. Presumably, then—for, human nature is constant—Adam told stories to Eve and (without any play upon the words) Eve told stories to Adam. Indeed, there is ample enough reason to suppose that story-telling began with the beginning of the world, and that it fascinated then just as it fascinates now.

At the same time, it is quite certain that *every* story does not fascinate. There are prosy romances unquestionably, and tales that can weary one unfailingly to sleep. So that it would seem that the story *per se* is insufficient, and that, to some extent at any rate, it is dependent on the manner of its presentation. And this conclusion becomes more completely obvious when we call to mind the fact that many a fine, artistic conception has been almost ruined by clumsy management, and sometimes the poorest made attractive in a degree by some touch of skilful handling. There is worthless music, for example, which is brimful of charming melody; and there are worthless pictures without number which contain the germ of the most beautiful ideas. The artistic thought is there, but we turn away in disappointment because it is not presented in artistic shape, its beauty has not been sufficiently revealed. Again, it is not always the best plot that has produced the best story, nor the most costly silk that has fashioned the best-cut dress; and so, to follow out the analogy, it becomes apparent that the mere possession of good material to work upon does not necessarily imply also good work. Something more is clearly needed—the need of modelling, the need of form—in order that the artist's imagining may stand before the world a definite and pleasing figure. It is no new thing, indeed, for an author to have cried over a story of his own, which, in sober earnest, was nothing but the purest bathos. It could touch the writer because, possibly, he had conceived a beautiful thought, and because he could see, through the medium of his mind's eye, that thought in its completeness; but by no means whatever could it hope to touch anybody else when, from lack of adequate expression, it has involved, as it must inevitably involve in such circumstances, a corresponding lack of intelligent appreciation on the part of the reader. The dream that has been dreamt remains a dream, a phantasy, for the process of materialisation has been neglected.

Stevenson, perhaps, sums up the question with most concise directness: "A work of art," he says, "is first cloudily conceived in the mind; during the period of gestation it stands more clearly forward from these swaddling mists, puts on expressive lineaments, and becomes at length that most faultless, but also, alas! that incommunicable

Digitized by Google

product of the human mind, a perfected design. On the approach to execution all is changed. The artist must now step down, don his working clothes and become the artisan."

Art, in short, is practical. Hence, like all things practical, it demands a complementary technic; that is, certain rules, maxims, guiding principles—call them what you please—which will aid in the attaining to a workmanlike result. In literature this technic has been built up, as is usual, by a slow process. It has moved tentatively; so that it reaches us now, not as the mere arbitrary dictum of any man, but as the natural and steady growth of years of experience and observation during which the best and the worst writers have contributed, each in their respective way, to show the methods that are good and the methods that are bad. The resulting lesson is, perhaps, less complete than one could have wished, and there is still much that stands beyond our comprehension. On the other hand, there is much that is precise, definite and unmistakably clear, and this may be said unhesitatingly of those rules which apply to the management of the climax in fiction. Here, there are three rules which may not be broken—the climax, to be effective, must be unforeseen, conclusive and inevitable.

In illustration of the first of these laws—the law of unforeseenness—one recalls a recent episode. It happened somewhat after this fashion:

A certain person with a pretty wit, as they were wont to say in olden days, and with an undoubted knack of spinning a dinner-table yarn, was engaged upon his latest adventure. He had been travelling in some out-of-the-way part of France, so he told us, and, knowing little of the language, complications soon arose; one of these in particular, one concerning Cheshire cheese, proving a special source of amusement. Cheshire cheese! the waiter at the inn had never heard of it. He was desolated of course, he was distracted, but, a sudden inspiration! He rushed off and returned with butter! The ensuing explanation left him still desolated but not one whit shaken in courage. He paused a moment, and pondered deeply; then, without a word, he withdrew and this time came back triumphantly with a spoon! And so, in due course, many things were brought, all unrelated to Cheshire cheese. Until at last, just when hope was dying out for good and all, that waiter's shoulders raised themselves unexpectedly a dozen inches or more. "Ah! mon Dieu!"—the light had dawned and his smile of satisfaction spoke more eloquently even than the words—"It ees—it ees—ze *cheese of Chestair!*"

Well, on the present occasion the story-teller had got as far as the incident of the spoon. We had smiled at the butter, we laughed outright at the spoon; and with all the greater merriment because the climax, the real tit-bit, was yet to come. And it was at this critical moment that one of the company interrupted. He was a Frenchman, and he leant forward with a gesture of apology. "Par-r-don, M'sieu," he said, "but in France we speak of ze cheese of Chestair."

It was, of course, an earnest endeavour to keep the wanderer straight, to help him out of his trouble; but, as you see, it just played Hades itself with the story. In an instant the whole fabric had fallen to the ground, the fat was in the fire, the game was up; for, the story was no longer a story—the show had been given away.

In dealing with a scientific problem, the one thing that matters is the truth. It follows that the scientific writer is free either to adduce his evidence in the first place and by gradual steps reveal the conclusion, or, alternatively, to state his conclusion straight away and then proceed to prove it; in either case the interest remains. Not so, however, with the telling of a story. Here, the reaching of the truth automatically rings down the curtain; for, if the reader's attention is to be actively aroused by the story and fairly fixed upon it, he will have you keep him in uncertainty from the opening chapter to the last. For him it must be a period of tenter-hooks. He must live always and without ceasing in a state of conjecture, surmise and expectancy—what will happen next? and what is the end to be? The Sherlock Holmes mysteries, for instance, or the fate of Little Nell! But had Dickens started the other way about, had he first told us how it all would end, or had Conan Doyle begun by showing just exactly "how the trick was done," it is undeniable that an immediate loss of interest would result. And as obvious as the fact itself is the simple explanation of it—that, by this change of method, the author's avowed purpose is abandoned and, for romance, he has substituted history. Yes, but not real history, mark you—only a record of imaginary events concerning imaginary people.

Of those who have lived in the world, who have controlled and guided it, we shall always love to hear, of Cæsar, Alexander, and Napoleon. There is a lesson to be learnt from their methods—a practical lesson—and, therefore, an importance attaching to their most trifling actions. These have a value; they stand as examples. With the creatures of some man's fancy, on the other hand, it must necessarily be different. Their acts and the result of their acts are mere fancy, like themselves, and we cannot be sure that they will teach us aright. Maybe yes, maybe no; but they have not lived, these people; they have not been put to the test, and nothing has really ever happened. Perhaps it all turned out just as we are told, perhaps it did nothing of the sort—who shall say? And when once one comes to ask this question in history, all

Digitized by Google

concern in it is dead—for the simple reason that a history built of the imagination is not a history at all.

But in speculation as to the future, in that sense of wonderment and doubt—often pleasurable, often very much the reverse—there is always some interest to be found; for, it is of the essence of our very existence—the question, how will it end? It crops up, does it not? at every moment, in every affair; and we can not get quit of it. The soldier on the battlefield, the diplomatist contemplating a *coup*, the artist struggling to express some fresh conception, and the humblest individual dealing only with the humblest responsibilities—the smallest as well as the greatest—each always and equally faces the problem. The thought may spur on ambition, or it may palsy the mind and the hand with fear; but, certainly, it influences without ceasing. How will it end! Failure or success, happiness or misery, life itself depends upon the answer.

What wonder, then, if a question of so much personal import should widen in its scope and extend beyond the personal? What more natural than that we should ask the same question for others that we so constantly ask for ourselves? And that, when we come to read a novel—a study of human life and feeling and emotion—we should find a deep and absorbing interest in the sequel? These people are duplicates of ourselves, the same bodies, the same souls, the same humanity; and we demand that the chiefest interest in our lives be reproduced in theirs. Uncertainty as to the future, therefore—our own daily experience—has become a necessity to the story; and uncertainty as to the future means nothing more nor less than an unforeseen climax.

And this brings us easily to the second law, which says that the climax shall be conclusive, that the end shall be the end. The reasons already given would, taken alone, sufficiently advocate the need of this law. But beyond this, again, we remember that the common consequence of any high degree of tension is reaction. After a fever comes lassitude; after any strong stirring of the emotions—even though of a pleasurable kind—comes indifference, and, sometimes—if the indifference be not promptly checked by distraction—disgust. Here, then, is a standing menace to the triumph of any story.

"Of course!" you exclaim; "that is obvious." And so, indeed, it is. But one may, at any rate, point to the fact that the obvious has not always been apparent to a very large number of writers—perhaps to the majority—and that it is no unusual experience to find that, with the tale finished, there are yet many pages of dull prosy explanation to follow. The thrill is over, the excitement is past and done with, but this clumsy fellow—this author without a method—would have us still read on. And why? Simply because he has "foozled" the story. He has not taken the trouble, or he has not possessed the skill, to arrange that the explanation and the end shall come together, or almost together; and when he reaches the finish, bless his heart! he has practically got to begin all over again.

At the same time, and by way of contradiction, it is undeniably true that there are instances of successful stories which have violated this law of climax. In particular Stevenson's *Jekyll and Hyde*. The finding of Jekyll's dead body ends the story—it is the thrill, the reaching of the fever point—and yet the book runs on for a third its length again! What is to be said to that?

Well, as it would seem, there are two things to be said: first, that so exceptional a story as *Jekyll and Hyde* is hardly to be measured by ordinary standards; and, second, that only so exceptional a story could have held its head up against such shocking mismanagement. It may be that nothing better was possible. The subject was complex, the explanation necessarily lengthy, and its inclusion somewhere or another certainly indispensable. And I am not aware that anyone is prepared to suggest a more satisfactory plan than that devised by Stevenson himself. That, however, is beside the point. The fact remains that the author was beaten by his own story, that he has given us an end which was really a beginning, and that he has handed down to posterity a very excellent specimen of genuine unadulterated anti-climax. The weakness is there—there are no two ways about it; yet must the story continue to live for the brilliance of its conception, the charm of its writing, and the dramatic handling of its separate incidents. These things are irresistible, and they carry us along in a whirlwind, safely past the rocks, safely out of the breakers. A wonderful romance, it has succeeded in spite of its defects, and not in consequence of them.

The attitude of the reader, then—his natural interest in the final outcome of the story, and his equally natural loss of interest when once that outcome has been announced—demands from the author obedience to the two first laws which govern the setting of the climax. That same attitude demands also that the third law—the law of inevitableness—shall be no less respected.

Here the issue is plain enough, and depends for its elucidation upon nothing more subtle than the commonest of common sense. Our author has set forth to reach a given conclusion by means of certain evidence—by the recital of a number of episodes, incidents and adventures all working for the climax. Clearly, then, that climax—when

Digitized by Google

ultimately disclosed and tested by the evidence advanced—must bear upon its face the stamp of a convincing probability. Not, understand me, that we shall be able to forestall the secret—that, we know, would be the poorest story of all; but rather that, with the secret revealed, we shall at once exclaim—"Of course! Why didn't I see that before?" It has taken us by surprise, it is something unexpected, but immediately we recognise the truth. And the need for this logical exactitude gains emphasis when one remembers that the truth or untruth of the climax of a story can rarely go undetected. In more abstruse questions deception is often easy through the reader's inability to grasp the complex situation, and thus an apparently true conclusion may be allowed from false premises, or a false conclusion from true premises. But in fiction the subject is so simple, so familiar, so pliant in every way to the comprehension, that even the least educated mind can follow out the train of thought. How, then, when the teller of the tale has himself failed to see with an unclouded eye? How, when the end of all his labours is a palpable absurdity?

These three laws of climax, then—the outcome, originally, no doubt, of a long series of experiments—stand really upon a firm psychological basis. In human instinct they find their justification, and, in a natural intellectual requirement, their most imperative demand. To disregard them, it is evident, would be to disregard the dictates of Nature; and this can rarely be adventured with impunity.

ARCHIBALD DUNN.

BOOKS ON "NATURE."

IT is among the signs of the times that for one book on what are called "Nature" subjects sold some twenty years ago there are, perhaps, twenty sold to-day. This is in the form of a very rough estimate; the exact census would be difficult to take; but one may supplement it by what is told us at the shops which deal in such things as butterflies, stuffed birds and all that pertains to the delightful craft of what the schoolboy calls, with his cheerful irreverence, "bug hunting." In that sense it is generally the collection of butterflies and moths which is implied by this term of little elegance. The study of certain particular branches of entomology, such as the beetles, say, or the dragon-flies, or whatever it may be, is rather more recondite. The butterfly commends itself to the boy as his first object of interest in natural history; it is not beset by the legal restrictions which encroach on the liberty of the subject in respect to such matters as collection of birds, or even of their eggs. The schoolboy, as a rule, with the acquisitive propensity which is appropriate to his rudimentary phase of development, is a collector first, a student of the manners and customs of the objects of his collection only secondly. Of course this is not exactly as it should be; it is a putting of the cart before the horse, according to the scale in which we think proper to arrange these interests when we come to more discreet years; but at least there is this that is good about it, that the study of the cart leads in the end to the study of the horse which comes behind it: while the boy is collecting his natural history objects with a first interest of adding to his possessions, he is also inevitably gaining a knowledge of them, acquiring by degrees a better interest, unconsciously cultivating a habit of observation and storing his mind with memories which will be a delight when the outlook for his eyes is bounded by bricks and mortar. All these pursuits are fostered now in schools as they never were fostered before, and there are "Nature study" classes and books, and so on, without end, all tending in the same direction.

Of the making of books on the subject there is really, as it seems, no end, and to those whose attitude is as Gallio's towards their topics the making of them appears the worst of foolishness. "He spares us the hedge-sparrow and the tomtit" is the kind of cheap sarcasm, parading itself with the name of criticism, that we have read in regard to a book of this description—and not one of the worst. But why, after all, should a writer about Nature spare us the hedge-sparrow and the tomtit? If he has anything to tell us that we are not likely to know about either of these, it is as interesting as if it were about much bigger people, and the most caustic critics, after all, are not those who know, but those who do not know; yet those who have studied Nature's ways the most thoroughly would be the readiest of all to confess that they did not know all even about such familiar persons as tomtits and hedge-sparrows.

It would be futile to argue that all books on "Nature subjects" are original in observation and thought and excellently written, yet it is not quite sure whether the wise rebuke of Thackeray to a young man complaining of a bad dinner, namely, "No dinners are bad, but some are not so good as others," might not very nearly be applied to these Nature books. At their worst they are not capable of much harm. They may be feeble and babyish. At this time of day it is hardly to be thought that any will be published which are grossly inaccurate as to known facts. There is, however, a sin of which many of the kind are guilty; it may be called the sin of

Digitized by Google

"humanism." When a writer tell us, for instance, that the bee lays up honey "because it knows that the winter is coming when it will not be able to gather nectar from flowers" he is guilty of a sin of this nature. It is as certain as anything well can be that the bee forms no such vision of the future, that it is simply obeying an instinct inherited through long generations in thus making its sweet store. In all the tales that are told so glibly of the lower animals looking ahead, and doing this or that of conscious intention to suit the future event, we may take it that this sin is being committed, that the storyteller is reading into the minds of his animals the kind of reasoning that he finds in his own. Such an error is really something of a sin, for it must be apt to lead to distorted theories as to the mental processes of the animals, and to all manner of mistakes about them.

This is a very different matter from the telling of a story in which the treatment is frankly poetical or fanciful, as in the "Maltese Cat," for instance. We all know this to be meant as a *tour de force*, not a picture of mental processes which the writer supposes to be real.

A sin of lesser moment is committed when a writer, telling the life history of an animal, comes to the limit of what is known, and then continues his story in the same vein as before, without any danger signal to warn the reader that the portrait has now become an imaginary one—a portrait which he hopes and thinks, but does not know, to be correct. Thus some writers solemnly tell us that when the bees take their nuptial flight it is the bridegroom who succeeds in flying the highest that is the happy wooer. Perhaps it is; to disprove it would be difficult; but there is a question which the "plain man"—disastrous critic of flights of unsupported fancy—is apt to ask: "How do you know? Have you—has anyone—been there to see?" It is when the natural historian thus makes solemn asseverations of which he can produce no proof that he arouses suspicions of those portions of his narrative which he might quite well support by living instances.

To expect original observation and personal checking of what has been said and written before of all our modern writers on these topics would be to expect a very great deal. On the other hand, a good many mistakes have passed into the category of things that everyone believes, just because one writer after another has set down as a fact the fiction of some previous scribe. Generally these are of little importance. Departure from the truth on any essential point is usually checked fairly easily. When we do get the original observer, the man who is recording at the first hand, his record is almost always delightful—that he may be an indifferent scribe matters relatively little. One knows at once that this man has collected his knowledge in the atmosphere of open fields, not where the paraffin of the lamp is the odour which prevails. Unfortunately, the men who walk most closely with Nature are not those who will sit in a chair and write of what they have seen. When they do, the delight is pure, even if the hedge-sparrow and the tomtit are the heroes of the tale. Of course these subjects do not appeal to everybody, and for those to whom they make no appeal such writers are dumb. Tastes differ, and the difference must be recognised; we should not expect a page of fashion plates to be fully appreciated by a tribe of Zulus. But within reasonable limits it seems as if everybody ought to appreciate these Nature study books. Even the most intelligent Zulu's interest in Parisian modes must be strictly impersonal, but even the town dweller may take personal interest in the Nature study objects—if not in the hedge-sparrow then in the house-sparrows, and in the pigeons and all the aquatic fowl in the parks. To extend interests is to extend happiness, and that is why Nature books are like dinners according to the wise and charitable dictum of Thackeray.

HORACE HUTCHINSON.

EXAMINATION PAPER ON "VANITY FAIR."

1. WHAT sum did Becky Sharp fix as the income on which she thought she could be a good woman?

Is there any reason to suppose that she could have managed it at the price?

If you think not, please state your reasons?

2. What reason have we for supposing that Lady Jane Crawley was not a good cook?

3. "That selfish humbug, that low-bred cockney dandy, that padded booby, who had neither wit, nor manners, nor heart." Of whom was this said? By whom? To whom? Under what circumstances? In your opinion is the picture overdrawn?

4. What characters in *Vanity Fair* were authors? Give a list of their works?

5. Give as complete a list as possible of Becky Sharp's lovers?

6. What do we know about the girl at Dumdum?

7. What joke at her own expense did Becky Sharp repeat and laugh over?

8. Who were Wagg, Mrs. Brent, Miss Letitia Hawky, Ensign Stubble, Wenham, Rev. Mr. Veal, Bedwin Sands, Chevalier de Talonrouge, Polly, Max and Fritz, and Rev. Mr. Crisp?

Digitized by Google

9. What in your opinion is the worst and what the best action recorded of Becky Sharp?

10. "A gentlewoman of agreeable manners and accustomed to the best society." Who was this? Should you say that it was true?

11. Who was "the radical hatter"? What did he call his sister? And why?

12. Mention what you consider the critical points in Becky Sharp's career?

13. Who was the "dissenting shoemaker," and what did he want?

14. Write an essay on "snobbishness," drawing your examples entirely from *Vanity Fair*, without reference to any other work of the author. The essay not to exceed five hundred words in length.

STEVENSON OF MISSOURI.

(Being Stray Leaves from a Diary.)

In Pago Pago, the Samoan harbour of dreams, dawn was still far off. Under the cocoanut palms that fringed the strip of white sand on which the little waves fell so softly, I was haggling for plantains with a pleasant-faced aboriginal. Then, all at once, I remembered Stevenson. The plaintain-vendor appeared with difficulty to recall the name; indeed, I suspect politeness jogged his memory. "Not here," he said, and smiled. He waved one hand seaward. "Apia," said he. The native guard of the governor's house came noiselessly out of the shadows, and, drawing near, leant on his loaded carbine, regarding us and his bare toes with equal interest and satisfaction. I had felt uplifted to speak of the art and magic of Stevenson; I could have placed a bold finger on the secret of his genius; but standing there in the deep velvet gloom, breathing air odorous of spices, one was too detached, too disembodied. Out on the water an United States cruiser and the Pacific Mail boat rode side by side, the latter a line of brilliant port-holes. So I asked the way to the post-office instead. The guard brought his carbine smartly to the slope and disappeared into the darkness of tree-trunks, while, according to directions, I followed the path along the shore.

The building was two-storied; the ground-floor deserted; upstairs, however, two officials were sorting the mail.

The more melancholy came to me with a sheaf of picture post-cards in hand, the top one showing Stevenson's grave.

"Do you hear much of Stevenson?" I asked, pointing to the picture.

"My name is Stevenson," he replied, peering at me.

"I beg your pardon. I was referring to Robert Louis Stevenson."

"I don't know the gentleman. Never did. Perhaps . . . in Apia . . ." He wagged his head vaguely.

"Say, d'you know Missouri?"

I did not. Anyhow it jarred, and to avoid being drawn into a discussion of "God's own country" I withdrew.

As I strode back, bugle notes from the cruiser reverberated in the densely-wooded heights that rose so abruptly and gloriously from the beach. Daylight shimmered in the still air, expanding like the slow inevitable smile of childhood into amber dawn. . . .

In San Francisco, my hotel, chosen at haphazard, stood on Kearney Street, at the corner of Portsmouth Square. In the midst of this square, known to journalists as the Old Plaza, stands a small monument—a square shaft of marble, surmounted by a green bronze barque, the *Bonaventure*, under full sail, ploughing through a curly green bronze sea. The lower part of the shaft exhibits the jet of water and appurtenances of a drinking fountain, to refresh Celestials of the adjacent China-town—should they ever fall so low as to drink with foreign devils—and the overflow of a flourishing labour agency round the corner. On the upper part are engraved the words, "To Remember Robert Louis Stevenson," and a sentence from the Christmas Sermon, beginning, "To be honest, to be kind, to earn a little and to spend a little less." The back—so I gathered from old numbers of the *Critic*—should have been adorned with a bronze pilgrim's staff and scrip, and a flageolet. However, they are not there. One especially regrets the flageolet. Here it was that he came to bask in the sun, and draw strange stories from opium-sodden wretches and derelict dock-hands.

Early one morning, about two o'clock, returning from the Press Club, I passed through the square on the way to my hotel. I have no doubt it was the effect of electric light and shadows. At any rate I thought I saw a man standing on the lawn to the south-west side of the monument. There was something about the figure that seemed strangely familiar. The great clock on the Hall of Justice struck two, and mechanically I glanced up at the illuminated dial. When I looked at the lawn again, the man had disappeared. The Plaza was quite deserted.

As I entered the hall of the hotel the night-clerk greeted me sleepily. The guest-book lay open on the office counter, and the ink was still wet upon the latest signature. It was "Stevenson."

I left the city the following afternoon. . . .

In less than a week, however, I was back again. Of my quondam hotel little was to be seen except the foundations. Dynamite is very thorough. The iron skeleton of the tower of the Hall of Justice

Digitized by Google

leant over at right angles to its original position, China-town was a heap of smoking ruins, and the smell was indescribable. Only the gallant *Bonaventure* sailed unharmed through its curly waves, though heaped about it were trunks and sewing-machines, bird cages and gramophones, and the tents of a picket of Regulars stood upon the lawns.

Some one tapped me on the shoulder. It was the hotel clerk.

"I guess you were lucky," he said, after we had exchanged the customary congratulations on continued existence. "Your room fell in on the gentleman who was occupying it. He had only moved into it on the night."

"Indeed! Was he killed? What was his name?"

The clerk indicated a row of temporary graves to the south-west of the monument in front of us, over which a sentry stood guard, leaning on his rifle.

"He is there, the third from that end," he said. "His name was Stevenson."

"English, I suppose?"

"Why no. He came from Missouri."

Z.

COPYRIGHT CASES.*

IN a brochure of some thirty pages, entitled "Notes and Comments on some Copyright Cases," Mr. J. Strahan reprints from the *Law Magazine* articles contributed by him to that publication. Admitting their value, it seems a pity that they have not made their reappearance in less fragmentary form, as it is occasionally difficult to see the wood for the trees. The principal cases dealt with are *Aflalo* v. *Lawrence & Bullen, Ltd.*—perhaps one of the most important in the history of copyright—and *Walter* v. *Lane*. The first case, it will be remembered, elicited the decision that where a publisher retains a writer to write articles for an *encyclopædia* and pays him for his labour, of necessity it is implied that the copyright in such articles shall be the property of the publisher. This decision, coming under the 18th Section of the Copyright Act, refers only to encyclopædias, for in that section a distinction is made between encyclopædias and periodicals. In the second case—of great interest to journalists—copyright in the report of a speech was confirmed to the reporter. "Now, the report of a speech, like everything else, must have an author," says Mr. Strahan in arguing on behalf of this latter judgment, "and if the reporter who produced the report is not its author, who is? But for him the report certainly would never have come into existence. It may be said that but for the speaker of the speech also the report of it would never have come into existence. This is quite true. In the same way, but for the City of London, 'Kelly's Directory' would never have come into existence; but it would hardly be contended that the City of London is the author of 'Kelly's Directory.' . . . The person who records the facts (and not the facts themselves) is the author of the record."

Mr. Strahan's statement is quite true in one sense, but the analogy is not quite correct, for if the speaker under the Lecture Act had chosen to reserve his copyright, the position would have been entirely different.

For a more literal analogy a case might be suggested of two people who translate a book of which the translation rights no longer exist in the author of the original, but have fallen into the public domain through lapse of time: each has copyright in his individual translation, but others may go to the original and make independent translations, without infringement.

The Law of Copyright is summed up in two sentences:—

"Copyright is the exclusive liberty of printing or otherwise multiplying copies of a published document. Anyone who produces and publishes a document is entitled to the copyright therein, unless such document is merely copied from another document produced by someone else, or already published, or unless its publication was an illegal act." The writer makes it clear later on that copyright is given neither in the ideas nor in the news contained in the document, neither is it given in the literary form thereof, but in the document itself.

To Mr. Strahan this law seems perfectly plain and straightforward, and his attitude appears to be one of wonder at the general ignorance of those administering it. And yet to the most casual observer such law has loopholes capable of affording passage not only to the proverbial coach-and-six, but to a round dozen of them abreast.

* "Notes and Comments on some Copyright Cases." By J. Andrew Strahan, M.A., LL.B, London: Butterworth & Co., 1907. 1s. n.

CORRESPONDENCE.

SIR,—I should be much obliged if any of your readers can give me the reference to the following:—

"Can it be amid fearing and fasting,
Your love is unchanging and true;
Till the change that is longed for and lasting,
Fall softly on me and on you?"

A. T.

The Authors' Club,
4, Whitehall Court.

Digitized by Google

Novels, Short Stories, Articles, Poems,

Placed with one hundred (100) Publishers and Periodicals at highest prices.

HUNDREDS OF UNIQUE TESTIMONIALS.

UNKNOWN AUTHORS.

Little *special knowledge* of the Publishing and Magazine world is required to place the work of authors of repute. A good deal of *special knowledge* is required to place the work of the unknown author. This *special knowledge* MR. MAGNUS possesses, as a trial of the C.L.A., and the following letter, will prove :—

A STATEMENT OF FACTS.

DEAR MR. MAGNUS,

In reply to your request for a statement of facts regarding your disposal of my work, I must first say that before dealing with the Cambridge Literary Agency I was the merest amateur, and, beyond a story in a local paper, had had nothing accepted. Neither did I know the style of work in demand, nor the right length for articles and stories. But thanks to your suggestions and advice I have met with unvarying success.

The series you placed for me with the "————" has now amounted to twenty-seven (27) stories; you have placed another series with the "————" at £2 2s. per 1,000 words, six stories to date, and one complete yarn; you have placed two more with "————"; one with the "————" and one with "————."

In addition to this, you have placed a sporting article with each of the following: "————," "————," and "————."

In fact, out of all the stuff I have written, you have only failed with four MSS., which, considering that I am a beginner, is surely a record!

N.B.—The original signed copy of this letter, containing the names of the periodicals which are here for obvious reasons omitted, will be forwarded (by permission) to any address on receipt of stamped envelope.

All MSS. submitted personally by GEORGE G. MAGNUS, Managing Director,

CAMBRIDGE LITERARY AGENCY, 115, STRAND, LONDON.

TWO HUNDRED & FIFTY GUINEAS.

THE LITERARY AGENCY OF LONDON is instructed by a London Publishing House to offer the sum of £262 10s. for the

BEST FIRST NOVEL.

MR. ANDREW LANG, MR. W. L. COURTNEY, and MR. CLEMENT SHORTER

have consented to act as final adjudicators. Applications, which must be accompanied by a stamped and addressed envelope for particulars, are to be addressed to THE LITERARY AGENCY of LONDON, 5, Henrietta Street, Covent Garden, London, W.C.

AUTHORS' TYPEWRITING.

Novel and Story Work ...	9d. per 1,000 words;	2 copies,	1/-
General Copying	1/-	" "	" 1/3
Plays, ruled	1/-	" "	" 1/4

Specimens and Price List on Application.

Miss A. B. STEVENSON,
Yew Tree Cottage, SUTTON, MACCLESFIELD.

TO DRAMATIC AUTHORS!

WANTED BY THE NEW PLAY COMPANY; One Act Plays for immediate London Production. Three Act Plays also required.

Apply to THE SECRETARY,
(New Play Company),
2, GRENVILLE PLACE, S.W.

FOR AMATEURS.

SMART AMUSING PLAYS. SMALL FEES.

Apply Miss STANLEY CLARK,
27, Upper Berkeley Street, LONDON, W.

Acted all over the world. Hundreds of Press Notices

LITTERÄRA FÖRMEDLINGSBYRÅN,

STOCKHOLM, SWEDEN,

deals on commission with the translation, publication, and acting rights of Novels, Romances, Plays, &c.

FRENCH AND ENGLISH PLAYS,

NOVELS, &c.

Translated, adapted, and sold by

M. MACDONALD,
Officier d'Académie,
12, rue Blanche, PARIS.

TYPEWRITING.

Authors' and other MSS. copied from 9d. per 1,000 words; in duplicate, 1/-. Plays. Excellent references.

Specimens and Price List on application.

Miss HORNE,
"Eskdale," West Drayton, Middlesex.

Digitized by Google

BRADBURY, AGNEW, & Co. Ld.

Will give Estimates for and undertake the production of any description

Book and Magazine Printing and Binding.

THE WHITEFRIARS PRESS, LONDON AND TONBRIDGE.

ESTABLISHED] *The Athenæum Press, Taunton.* [XVIII. CENT.

BARNICOTT & PEARCE

INVITE ENQUIRIES RESPECTING PRINTING.

ESTIMATES OF COST, AND OTHER DETAILS, PROMPTLY GIVEN.

"A CHRISTMAS REVERIE," By Arthur E. Caleb, Late Scholar Muir Central College, Allahabad,

And Author of "A Study of the English Language." 5 by 4. Smith. 6d. net.

Extract from *The Athenæum.*—"There is much charm, tenderness, and feeling in his poem, entitled 'A Christmas Reverie.' The exuberance of its metres and rhymes is not more astounding than its sustained ebullience of amorous imagination, its metrical verbosity than its frenzied erotomania. We heartily recommend this pretty little poem to the general public."—Dated January 10th.

For Copies apply to W. H. SMITH & Co., 103, High Road, KILBURN.

MRS. GILL, TYPEWRITING OFFICE.

35, LUDGATE HILL, E.C.

(ESTABLISHED 1883.)

Authors' MSS. carefully copied from 1s. per 1,000 words. Duplicate copies third price. French and German MSS. accurately copied; or typewritten English translations supplied. References kindly permitted to Messrs. A. P. Watt & Son, Literary Agents, Hastings House, Norfolk Street, Strand, W.C. *Telephone* 8464 *Central.*

SIKES and SIKES,

THE WEST KENSINGTON TYPEWRITING OFFICES,

(*Established 1893.*)

329, Hammersmith Rd., LONDON, W. and (private address) 13, Wolverton Gardens, Hammersmith, W.

Authors' MSS.; Translations; Duplicating; Plays and Actors' Parts; Legal, General and Commercial Documents. Usual Terms. *References.*

"THE AUTHOR."

SCALE FOR ADVERTISEMENTS.

[ALLOWANCE TO MEMBERS OF THE SOCIETY 20 PER CENT.]

Front Page	£4	0	0
Other Pages	3	0	0
Half of a Page	1	10	0
Quarter of a Page	0	15	0
Eighth of a Page	0	7	6
Single Column Advertisements per inch	0	6	0
Bills for Insertion per 2,000	3	0	0

Reduction of 20 per cent. made for a Series of Six and of 25 per cent. for Twelve Insertions.

Advertisements should reach the Office not later than the 20th for insertion in the following month's issue.

All letters respecting Advertisements should be addressed to the ADVERTISEMENT MANAGER, *The Author* Office, 39, Old Queen Street, Storey's Gate, S.W.

Printed by BRADBURY, AGNEW, & Co. LD., and Published by them for THE SOCIETY OF AUTHORS (INCORPORATED), at 10, Bouverie Street, London, E.C.

Digitized by Google

The Author.

(*The Organ of the Incorporated Society of Authors. Monthly.*)

VOL. XVIII.—No. 8. DECEMBER 2, 1907. [PRICE SIXPENCE.

CONTENTS.

	PAGE
Notices	65
Committee Notes	66
Books published by Members of the Society	68
Literary, Dramatic and Musical Notes	70
Paris Notes	72
Spanish Notes	73
Copyright Case	75
Double Entry of Copyright	76
Thirteen as Twelve: Discount and Nett	77
Magazine Contents	78
Warnings to the Producers of Books	79
Warnings to Dramatic Authors	79
Warnings to Musical Composers	79
How to Use the Society	80
To Musical Composers	80
The Reading Branch	80
Legal and General Life Assurance Society	80
General Notes	81
The Pension Fund Committee	82
Sir Lewis Morris	82
Francis Thompson	83
Concerning the Telling of a Story. (II.)	83
The Ethics of Quotation and of the Anthology	86
Shakespeare and Lady Rich	87
George Sand and her Lovers	89
The Literary Ghosts of Piccadilly	90
English Literature	91
Hints on the Placing of MSS.	91
Correspondence	92

PUBLICATIONS OF THE SOCIETY.

1. **The Annual Report for the current year.** 1*s.*
2. **The Author.** Published ten months in the year (August and September omitted), devoted especially to the protection and maintenance of Literary, Dramatic, and Musical Property. Issued to all Members gratis. Price to non-members, 6*d.*, or 5*s.* 6*d.* per annum, post free. Back numbers from 1892, at 10*s.* 6*d.* per vol.
3. **Literature and the Pension List.** By W. MORRIS COLLES, Barrister-at-Law. 3*s.*
4. **The History of the Société des Gens de Lettres.** By S. SQUIRE SPRIGGE. 1*s.*
5. **The Cost of Production.** (Out of print.)
6. **The Various Methods of Publication.** By S. SQUIRE SPRIGGE. In this work, compiled from the papers in the Society's offices, the various forms of agreements proposed by Publishers to Authors are examined, and their meaning carefully explained, with an account of the various kinds of fraud which have been made possible by the different clauses therein. 3*s.*
   Addenda to the Above. By G. HERBERT THRING. Being additional facts collected at the office of the Society since the publication of the "Methods." With comments and advice. 2*s.*
7. **Copyright Law Reform.** An Exposition of Lord Monkswell's Copyright Bill of 1890. With Extracts from the Report of the Commission of 1878, the Berne Convention, and the American Copyright Bill. By J. M. LEHY. 1*s.* 6*d.*
8. **The Society of Authors.** A Record of its Action from its Foundation. By WALTER BESANT (Chairman of Committee, 1888—1892). 1*s.*
9. **The Contract of Publication in Germany, Austria, Hungary, and Switzerland.** By ERNST LUNGE, J.U.D. 2*s.* 6*d.*
10. **Forms of Agreement issued by the Publishers' Association; with Comments.** By G. HERBERT THRING, and Illustrative Examples by Sir WALTER BESANT. 2nd Edition. 1*s.*
11. **Periodicals and their Contributors.** Giving the Terms on which the different Magazines and Periodicals deal with MSS. and Contributions. 6*d.*
12. **Society of Authors.** List of Members. Published October, 1907, price 6*d.*

[*All prices net. Apply to the Secretary, 39, Old Queen Street, Storey's Gate, S.W.*]

Digitized by Google

The Society of Authors (Incorporated).

Telegraphic Address: "AUTORIDAD, LONDON." *Telephone No.: 374 Victoria.*

PRESIDENT.

GEORGE MEREDITH, O.M.

COUNCIL.

SIR ROBERT ANDERSON, K.C.B.
SIR WM. REYNELL ANSON, Bart., D.C.L.
THE RIGHT HON. THE LORD AVEBURY, P.C.
J. M. BARRIE.
A. W. A BECKETT.
ROBERT BATEMAN.
F. E. BEDDARD, F.R.S.
SIR HENRY BERGNE, K.C.B., K.C.M.G.
THE RIGHT HON. AUGUSTINE BIRRELL, P.C.
THE REV. PROF. BONNEY, F.R.S.
THE RIGHT HON. JAMES BRYCE, P.C.
THE RIGHT HON. THE LORD BURGHCLERE, P.C.
HALL CAINE.
EGERTON CASTLE, F.S.A.
EDWARD CLODD.
W. MORRIS COLLES.
THE HON. JOHN COLLIER.
SIR W. MARTIN CONWAY.
F. MARION CRAWFORD.
THE RIGHT HON. THE LORD CURZON OF KEDLESTON.
AUSTIN DOBSON.
SIR ARTHUR CONAN DOYLE.
A. W. DUBOURG.
DOUGLAS FRESHFIELD.
SIR W. S. GILBERT.
EDMUND GOSSE, LL.D.
SYDNEY GRUNDY.
H. RIDER HAGGARD.
THOMAS HARDY.
MRS. HARRISON ("LUCAS MALET").
ANTHONY HOPE HAWKINS.
E. W. HORNUNG.
JEROME K. JEROME.
HENRY ARTHUR JONES.
J. SCOTT KELTIE, LL.D.
RUDYARD KIPLING.
SIR EDWIN RAY LANKESTER, F.R.S.
THE REV. W. J. LOFTIE, F.S.A.
LADY LUGARD (MISS FLORA L. SHAW).
MRS. MAXWELL ("M. E. BRADDON").
JUSTIN MCCARTHY.
THE REV. C. H. MIDDLETON-WAKE.
SIR HENRY NORMAN, M.P.
SIR GILBERT PARKER, M.P.
J. C. PARKINSON.
A. W. PINERO.
WALTER HERRIES POLLOCK.
OWEN SEAMAN.
G. BERNARD SHAW.
G. R. SIMS.
S. SQUIRE SPRIGGE.
J. J. STEVENSON.
FRANCIS STORR.
WILLIAM MOY THOMAS.
MRS. HUMPHRY WARD.
PERCY WHITE.
FIELD MARSHAL THE RIGHT HON. THE VISCOUNT WOLSELEY, K.P. P.C., &c.

Hon. Counsel—E. M. UNDERDOWN, K.C.

THE THREE STANDARD EDUCATIONAL DIRECTORIES.

The Public Schools Year Book

NINETEENTH ANNUAL ISSUE.

Deals with the leading Public Schools and Preparatory Schools.

Crown 8vo. 800 pages. Price 3*s.* 6*d.* net; Post Free, 3*s.* 10*d.*

The Schoolmasters Year Book and Directory, 1908.

The Guide to Secondary Education.

About 1100 pages. Price 7*s.* 6*d.* net; Post Free, 7*s.* 11*d.*

THE GIRLS' SCHOOL YEAR BOOK

(PUBLIC SCHOOLS), 1907-1908.

Crown 8vo. 468 pages. Price 2*s.* 6*d.* net; Post Free, 2*s.* 10*d.*

SWAN SONNENSCHEIN & CO., Ltd., 25, High St., Bloomsbury, London, W.C.

Digitized by Google

The Author.

(The Organ of the Incorporated Society of Authors. Monthly.)

FOUNDED BY SIR WALTER BESANT.

VOL. XVIII.—No. 3. DECEMBER 2ND, 1907. [PRICE SIXPENCE.

TELEPHONE NUMBER:

374 VICTORIA.

TELEGRAPHIC ADDRESS:

AUTORIDAD, LONDON.

NOTICES.

FOR the opinions expressed in papers that are signed or initialled the authors alone are responsible. None of the papers or paragraphs must be taken as expressing the opinion of the Committee unless such is especially stated to be the case.

THE Editor begs to inform members of the Authors' Society and other readers of *The Author* that the cases which are from time to time quoted in *The Author* are cases that have come before the notice or to the knowledge of the Secretary of the Society, and that those members of the Society who desire to have the names of the publishers concerned can obtain them on application.

LIST OF MEMBERS.

THE List of Members of the Society of Authors, published October, 1907, can now be obtained at the offices of the Society at the price of 6*d.*, post free 7½*d.* It includes elections to July, 1907, and will be sold to members and associates of the Society only.

A dozen blank pages have been added at the end of the list for the convenience of those who desire to add future elections as they are chronicled from month to month in these pages.

PENSION FUND.

THE Trustees of the Pension Fund of the Society met at the Society's offices on February 18th, 1907.

The secretary placed before them in detail the present financial position of the Fund, and after consideration the Trustees decided to invest £250 in the purchase of New Zealand 3½ per cent. Stock redeemable 1940.

The amount purchased is £247 9*s.* 6*d.* and is added to the list printed below. The investments now have risen to over £3,000, and go on steadily increasing from year to year.

The Trustees also recommended to the committee the possibility of granting another pension.

The following is a statement of the actual Stock. The money value can be easily worked out at the current price of the market:—

	£	s.	d.
Consols 2½%	£1,000	0	0
Local Loans	500	0	0
Victorian Government 3% Consolidated Inscribed Stock	291	19	11
War Loan	201	9	3
London and North-Western 3% Debenture Stock	250	0	0
Egyptian Government Irrigation Trust 4% Certificates	200	0	0
Cape of Good Hope 3½% Inscribed Stock	200	0	0
Glasgow and South-Western Railway 4% Preference Stock	228	0	0
New Zealand 3½% Stock	247	9	6
Total	£3,118	18	8

Subscriptions, 1907.	£	s.	d.
Feb. 21, Slaughter, Mrs.	0	5	0
Feb. 25, Vachell, H. A.	5	0	0
April 12, Turner, G. F.	0	5	0
April 15, Harrison, Austin	2	0	0
June 24, Vernedè, R. E.	0	5	0
June 24, Gurney, Mrs.	0	10	0
Oct. 21, Hitchings, F. W.	0	5	0

Digitized by Google

	£	s.	d.
Oct. 22, Owen, Charles	0	5	0
Oct. 24, Scott, Forrester	0	5	0
Oct. 24, Galsworthy, John	1	1	0
Oct. 25, Sedgwick, W.	1	1	0
Dec. 5, Gonne, Captain C. M.	0	5	0
Dec. 16, Gilson, Capt. Charles	0	10	0
Donations, 1907.			
Jan. 1, White, Mrs. Carolin	0	5	0
Jan. 10, Sherwood, Mrs.	0	10	0
Jan. 16, Drake, Maurice	0	10	6
Jan. 16, Roe, Mrs. Harcourt	0	10	6
Jan. 16, Alsing, Mrs.	0	5	0
Jan. 15, Sheppard, A. T.	0	10	6
Feb. 5, Bolton, Miss Anna	0	5	6
Feb. 9, Walker, Mrs. Faure	1	1	0
Feb. 13, FitzGerald, Mrs. Augustine	0	10	0
Feb. 15, Plunkett, Count G. N.	0	5	6
Feb. 16, Travers, Miss Rosalind	0	10	0
March 4, Potter, Canon Hasloch.	0	5	0
March 11, Eggar, A.	1	1	0
March 22, Hardy, Harold	0	10	0
April 13, Wylie, Alexander C.	0	5	0
May 13, Wood, Lawson	0	5	0
July 5, Schooling, J. Holt	5	5	0
Oct. 19, Charter, Miss Edith A.	0	5	0
Nov. 8, Carter, Mrs. J. B.	0	5	0
Nov. 12, Muir, Ward	1	1	0
Nov. 15, Richmond, John	0	5	0
Dec. 5, Sedgwick, Miss A. Douglas	0	5	0
Dec. 5, Henoch, Mrs. Emily T.	0	5	0
Dec. 9, Tench, Miss Mary F. A.	0	5	0

The committee would be glad to receive information unofficially from any member of the society of any author whose need is within the member's personal knowledge. Information, which should be as full as possible, should be sent to the secretary, 39, Old Queen Street, Storey's Gate, S.W., and will receive the prompt and careful attention of the committee.

COMMITTEE NOTES.

THE last meeting of the committee for the year 1907 was held at the offices of the society on Monday, December 2nd, at 4 p.m.

The committee take pleasure in recording that the elections for the current year are higher than they have ever been since the formation of the society, a gratifying evidence of the continued and increasing support which the society obtains from the profession as a whole. They will not, however, feel satisfied until the society's membership is well into the third thousand. Twenty-three members and associates were elected, making an election of 246 members for the whole year. Again the committee desire to put strongly before those who are not members of the society the advisability of joining. Although writers may not in every case gain or require direct assistance, yet, as has often been pointed out in *The Author*, the indirect benefit which they derive from the society's operations is not inconsiderable, and, even if this plea is not admitted, the committee trust that the outsider will join if only for the support of the profession to which he belongs. This appeal is to all those whom the society includes within its ranks—authors, dramatists and illustrators.

There have been, during the last month, seven resignations. The number is by no means large. The end of the year—the near approach of "subscription day"—always brings a few resignations. Where these are due solely to temporary straits, the committee are always ready to consider applications for re-election.

The question of copyright legislation was laid before the committee by the secretary. The question is of importance to all members of the society, but it would be inexpedient for the committee to make any further statement at present. They desire to mention, however, that they are fully alive to the necessity for copyright legislation for the benefit of authors and dramatists, and always keep the matter under their careful attention. A sub-committee, as is usual at this time of the year, was appointed to settle the Annual Report. Mr. E. W. Hornung and Mr. Francis Storr kindly consented to undertake the duties of this sub-committee.

The committee considered a case against a newspaper in Vienna on behalf of a member who was unable to obtain either acknowledgment of his letters or payment for his articles. The committee regard it as of great importance to carry through these cases in foreign courts. The position of the society is now well established in England, but requires to be strengthened abroad, and every pound spent in increasing our prestige in foreign countries will save the purse of the society in the future, owing to the healthy influence which the knowledge of the society's ability and readiness to enforce the rights of its members will produce. A small case against an English paper next engaged the attention of the committee, and they decided to take it up on behalf of the member involved. The committee authorised the secretary to publish two agreements from author's agents, with their names and comments on them. An article will appear on the question in one of the future issues of *The Author*. The committee have to thank two members of the society—Mr. Lewis Melville and

Digitized by Google

Mr. James T. Tanner—for donations to the funds of the society in gratitude for work done on their behalf. Within the last two months the committee have been pleased to acknowledge no less than five such donations.

Special Committee.

The second meeting of the special committee was held on Tuesday, December 3rd, at the offices of the society at four o'clock. The draft of the altered Articles, which had been prepared upon the suggestions of the committee at the former meeting, was laid before the members present. The alterations were considered carefully and in detail, and certain minor modifications agreed to. The committee then directed the Articles to be finally revised, signed by the chairman, Mr. Sidney Webb, and reported to the council.

THE COUNCIL MEETING.

The council of the Society of Authors met at the rooms of the Royal Medical Society, 20, Hanover Square, W., on Thursday, December 19th, at four o'clock.

Sir Henry Bergne was elected chairman of the meeting in the absence of the president of the society, Mr. George Meredith.

The minutes of the last meeting were read, approved and signed.

The chairman of the committee of management reported that he had taken the liberty of inviting to be present at the meeting those members of the special committee appointed to consider the constitution of the society who were not members of the council, and he would ask the council formally to endorse the action he had taken. Proposed by Mr. Shaw and seconded by Mr. Storr, the action of the chairman was confirmed.

Mr. Sidney Webb, who had acted as chairman of the special committee, then made a brief statement as to the alterations that had been made.

He stated that there appeared to be three points upon which members of the society had expressed desire to have a change in the society's constitution. First, they desired better facilities for calling meetings of the council; secondly, they desired that the committee of management should be elected by the whole body of members; thirdly, that the general meetings should have more extended powers. On these lines, he stated, the articles in the report had been altered and redrafted. He stated also that the special committee had been unanimous in its decision. After a few words from Mr. Freshfield, Sir Henry Bergne then proposed to read the report paragraph by paragraph. This was done and the report of the special committee was adopted by the council with some slight alterations. This document, with the council's alterations is forwarded as a supplement to this number of *The Author*.

The next point before the meeting of the council was the alteration of the articles as suggested by the special committee. Sir Henry Bergne, as chairman, proceeded to read through the proposed alterations in the articles, and these were adopted subject to a few additions and deletions made by the council, which also are enclosed in the supplement in this number of *The Author*.

Finally, the council decided to call a special meeting of the members of the society on January 23rd, 1908. Special notice of this meeting will be sent round with the agenda.

Cases.

During the last month of the year fourteen new cases have come into the secretary's hands. Eight have been claims for money. Three have been settled as the cheques have been paid, one has been partly settled as about half the amount due is to hand. In the other four matters the secretary has received answers and there is every prospect of a favourable issue in the course of a few days.

There have been two very complicated cases dealing with the settlement of agreements. The negotiations will probably take some time.

Three claims have been made for money and accounts, and these have been brought to an end by the accounts being rendered and the money being paid.

One demand for the return of MSS. has only just come into the office.

The matters left open last month are now closed as far as the secretary is concerned, with the exception of one case, which is causing some trouble. It refers to the details of account. Two other matters have been placed in the hands of the solicitors.

December Elections.

Bailey, The Rev. George Clifford	Catholic Church, Alderney, Channel Islands.
Ball, Sir Charles . .	24, Merrion Square, Dublin.
Best, Florence M. (*Stratton Strawless; Betty Brandon*)	18, Cambridge Street, Hyde Park, W.
Birkhead, Alice . .	47, Fairlop Road, Leytonstone.

Digitized by Google

Bourke, Lady Florence .	Rushmore, Worth, Crawley.
Byng, The Hon. Mrs. Julian (*Marcus Serrian*)	Anglesey House, Aldershot.
Elton, Beatrice G. .	161, Cavendish Road, Balham.
Gilson, Captain Charles	12, Vereker Road, W. Kensington, W.
Gonne, Captain Charles Melvill	9, Fernshaw Mansions, Fernshaw Road, S.W.
Hancock, Miss Clarice L.	10, Kensington Court, W.
Henock, Mrs. Emily I.	"Chudleigh," Woldingham, Surrey.
Hinton, Harold . .	Pen-y-maes, Morfa-Nevin, Carnarvonshire.
Kennedy, Mollie . .	Ivy Dene, Banbury, Oxon.
Knowles, Priscilla Blackmore	65, Richmond Terrace, Darwen, Lancs.
Login, Miss Edith . .	The Cedars, Aylesford, Kent.
McAllister, Alister (*Anthony P. Wharton*)	17, Adelaide Road, Dublin.
Sedgwick, Miss Anne Douglas	10, Cheyne Court, Chelsea, S.W.
Sidney, Gerald . .	
Smith, Winchell . .	c/o Messrs. Thompson & Dundy, 1430 Broadway, New York.
Swan, Howard . .	26, Redcliffe Gardens, Ilford, Essex.
Tench, Mary F. A. .	
Thorley, Wilfrid C. .	13, Stanley Avenue, Wallasey, Birkenhead.
Warner, Elsie Herrick .	Mahopac, Tunbridge Wells.
Wood, Frances Hariott .	Elmwood, 116, Bromley Road, Beckenham.

BOOKS PUBLISHED BY MEMBERS OF THE SOCIETY.

ART.

PSALMS TO MALACHI. Being a continuation of "The Old Testament in Art," and a companion volume to "The Gospels in Art" and "The Apostles in Art." Edited by W. SHAW SPARROW (The Art and Life Library). 11½ × 8¼. 88 pp. Hodder and Stoughton. 3*s.* 6*d.* n.

SUPPRESSED PLATES, WOOD ENGRAVINGS, &C., TOGETHER WITH OTHER CURIOSITIES GERMANE THERETO. By GEORGE SOMES LAYARD. 8½ × 6. xiii. + 254 pp. Black. 10*s.* 6*d.* n.

SELECTED DRAWINGS FROM OLD MASTERS IN THE UNIVERSITY GALLERIES AND IN THE LIBRARY AT CHRIST CHURCH, OXFORD. Part VI. Chosen and Described by SIDNEY COLVIN, Keeper of Prints and Drawings in the British Museum. 22½ × 17. Oxford: Clarendon Press. London: Frowde. £3 3*s.* n.

BIOGRAPHY.

THOMAS HOOD: His Life and Times. By WALTER JERROLD. 9 × 6. 421 pp. Alston Rivers. 16*s.* n.

BOOKS FOR THE YOUNG.

THE WORLD THAT NEVER WAS. A London Fantasy. By A. ST. JOHN ADCOCK. Illustrated by TOM BROWNE. 8½ × 6. 253 pp. Griffiths. 6*s.* n.

THREE SCHOOL CHUMS. By J. FINNEMORE. 7¾ × 5¼. 318 pp. Chambers. 3*s.* 6*d.*

HUMBUG RHYMES. By SIR FRANCIS BURNAND. Illustrated by WINIFRED BURNAND. 5¾ × 9½. Sisleys. 1*s.* 6*d.* n.

THE ENCHANTED CASTLE. By E. NESBIT. 8 × 5¼. 352 pp. Unwin. 6*s.*

THE FOLLIES OF FIFI. By MAY BALDWIN, author of "A Popular Girl," &c. 7½ × 5¼. 352 pp. Chambers. 3*s.* 6*d.*

A DISCONTENTED SCHOOLGIRL. By RAYMOND JACBERNS. 7½ × 5¼. 378 pp. Chambers. 5*s.*

THAT IMP MARCELLA. By R. JACBERNS. 7½ × 5¼. 308 pp. Chambers. 3*s.* 6*d.*

THE LITTLE SOLDIER BOOK. By JESSIE POPE. 5 × 3 91 pp. (The Dumpy Books.) Chatto and Windus. 1*s.*

EDUCATIONAL.

THE WRITING OF ENGLISH. By P. J. HARTOG, with the assistance of MRS. AMY H. LANGDON. 7¾ × 5. xi. + 164 pp. Oxford: Clarendon Press. London: Frowde. 2*s.* 6*d.*

MALORY: THE COMING OF ARTHUR. Edited by W. H. D. ROUSE, Litt.D. 6½ × 4¼. viii. + 126 pp. (Blackie's English Texts.) Blackie. 6*d.* n.

FICTION.

THE SECOND BEST. By CORALIE STANTON AND HEATH HOSKEN. 7½ × 5. 442 pp. J. Long. 6*s.*

FOR KING AND LOVE, AND OTHER STORIES. By W. BOURNE COOKE. 7½ × 5. 259 pp. Ouseley. 3*s.* 6*d.*

REBECCA OF SUNNYBROOK FARM. By KATE DOUGLAS WIGGIN. (New Illustrated Edition.) 7½ × 5. 347 pp. Gay and Bird. 6*s.*

THE GLADE IN THE FOREST, AND OTHER STORIES. By STEPHEN GWYNN. 7¾ × 5¼. 244 pp. Dublin: Maunsel. 3*s.* 6*d.*

THE OLD PEABODY PEW. A Christmas Romance of a Country Church. By KATE DOUGLAS WIGGIN. 7½ × 5. 167 pp. Constable. 3*s.* 6*d.* n.

THE PRISONER OF ZENDA. By ANTHONY HOPE. Illustrated by CHARLES DANA GIBSON. (Arrowsmith, New Pocket Series.) 6½ × 4. 320 pp. Arrowsmith. 2*s.* 6*d.* n.

LUCY GORT. By ALICE and CLAUDE ASKEW. Illustrated by LEWIS BAUMER. (Newnes's Sixpenny Novels, Illustrated.) 8½ × 5¾. 170 pp. Newnes. 6*d.*

HISTORY.

ANCIENT BRITAIN AND THE INVASION OF JULIUS CÆSAR. By T. RICE HOLMES. 9 × 6. xvi. + 764 pp. Oxford: Clarendon Press. London: Frowde. 21*s.* n.

BOMBAY IN THE DAYS OF GEORGE IV.: MEMOIRS OF SIR EDWARD WEST. By F. DAWTREY DREWITT, M.D. 9¼ × 6. 368 pp. Longmans. 9*s.* 6*d.* n.

LITERARY.

COBWEBS OF CRITICISM. By HALL CAINE. (The New Universal Library.) 6¼ × 4¾. xxxviii. + 294 pp. Routledge. 1*s.* n.

Digitized by Google

BRUMMELL. By COSMO HAMILTON. 7½ × 5. 304 pp. J. LONG. 6*s.*

THE HAPPY MORALIST. By HUBERT BLAND. 7½ × 5. 197 pp. Werner Laurie. 3*s.* 6*d.* n.

QUEEN MARY'S BOOK. A Collection of Poems and Essays by MARY, QUEEN OF SCOTS. Edited by MRS. P. STEWART-MACKENZIE ARBUTHNOT. 9 × 6¾. 190 pp. Bell. 10*s.* 6*d.* n.

DISCOVERIES. A Volume of Essays. By W. B. YEATS. 8½ × 6. 43 pp. Dundrum, Dublin: Dun Emer Press. 7*s.* 6*d.*

MEDICAL.

THE BOOK OF SIMPLE REMEDIES FOR COMMON AILMENTS. By FLORENCE STACPOOLE. Parts I. and II. 5½ × 3½. 79 + 80 pp. Wells Gardner. 4*d.* each part.

MILITARY.

ENGLAND IN THE SEVEN YEARS' WAR: A STUDY IN COMBINED STRATEGY. By JULIAN S. CORBETT. 2 Vols. 9¼ × 6¼. 476 + 407 pp. Longmans. 21*s.* n.

MISCELLANEOUS.

FRIENDLY LEAVES, VOL. FOR 1907. Edited by CHRISTABEL COLERIDGE. 8¼ × 6¼. 380 pp. Wells Gardner. 2*s.*

NATURAL HISTORY.

NATURE'S MOODS AND TENSES. By HORACE G. HUTCHINSON. 8½ × 5½. 299 pp. Smith, Elder. 7*s.* 6*d.* n.

ORIENTAL.

THE JĀTAKA, OR STORIES OF THE BUDDHA'S FORMER BIRTHS. Translated from the PĀLI by various hands. Under the Editorship of PROFESSOR E. B. COWELL. Vol. VI. Translated by E. B. COWELL and W. H. D. ROUSE, Litt.D. 10¼ × 6¼. 314 pp. Cambridge University Press. 12*s.* 6*d.* n.

PAMPHLETS.

SPIRIT MANIFESTATIONS AND "THE GIFT OF TONGUES." By SIR ROBERT ANDERSON, K.C.B., LL.D. The Evangelical Alliance. 6*d.*

POETRY.

THE SHAH-NAMAH OF FARDUSI. Translated from the Original Persian. By ALEX. ROGERS. 10 × 7½. 551 pp. Chapman and Hall. 15*s.* n.

HUMOURS OF THE FRAY. By C. L. GRAVES. 7½ × 5. 140 pp. Smith, Elder. 3*s.* 6*d.* n.

POEMS. By SIR ALFRED C. LYALL. 6 × 4. 150 pp. (The Muses' Library.) Routledge. 1*s.* n.

NEW POEMS. By W. G. HOLE. Book I. 6½ × 4½. 44 pp. Bell. 1*s.* n.

ANOTHER BOOK OF VERSES FOR CHILDREN. Selected and Edited by E. V. LUCAS. 8¼ × 5¾. Cloth, 6*s.*; Calf, 10*s.* 6*d.* n.

REPRINTS.

THE OXFORD BOOK OF FRENCH VERSE. XIIIth Century –XIXth Century. Chosen by ST. JOHN LUCAS. 6¾ × 4¼. xxxiv. + 492 pp. Oxford: Clarendon Press. London: Frowde. 6*s.* and 7*s.* 6*d.* n.

THE COLLECTED WORKS OF HENRIK IBSEN. Copyright Edition. Vol. XI. With Introductions by WILLIAM ARCHER. 7½ × 5¼. xxviii. + 456 pp. Heinemann.

THE POETICAL WORKS OF ALFRED, LORD TENNYSON. With Introduction and Notes by ARTHUR WAUGH. Illustrated. xxxii. + 692. Collins' Clear Type Press.

SCIENCE.

A NEW SYSTEM OF GEOLOGY. By MARY SALTER. 7¾ × 5¼. 304 pp. Simpkin, Marshall. 10*s.* n.

THEOLOGY.

THE BIBLE AND WINE. Being an Open Letter to John Abbey. By FERRAR FENTON, M.R.A.S. And a Reply and an Appeal to the Archbishop of Canterbury. By JOHN ABBEY. Second Edition, Revised. 8½ × 5½. xxxii. + 125 pp. London: Partridge. Cape Town, S.A.: Abbey. 2*s.* 6*d.* n.

CHRIST IN EVOLUTION. By T. G. HARPER. 7¾ × 5. 311 pp. Sisley's. 6*s.* n.

THE GOSPEL AND ITS MINISTRY. A Handbook of Evangelical Truth. By SIR ROBERT ANDERSON, K.C.B., LL.D. 8½ × 5½. 213 pp. Nisbet. 2*s.* 6*d.* n.

TOPOGRAPHY.

HIGHWAYS AND BYWAYS IN KENT. By WALTER JERROLD. Illustrated by HUGH THOMSON. 8 × 5¼. 447 pp. Macmillan. 6*s.*

TRAVEL.

THE GERMAN DANGER. By BART KENNEDY. 7½ × 4¾. 200 pp. Collier. 1*s.* n.

LITERARY, DRAMATIC, AND MUSICAL NOTES.

IN our November issue by a regrettable error it was stated that Mr. Sydney Y. Ford had been appointed editor of the *Natal Witness*. It is, however, to the *Natal Directory* that Mr. Ford has been appointed. The *Witness* is still edited by another member of the Society, Mr. F. Horace Rose.

A second edition, revised and enlarged, of "French Law and Customs for the Anglo-Saxon," by Arthur S. Browne, assisted by Eustace Reynolds-Ball, has been published by The Health Resorts Bureau. It contains useful and informing matter upon practically everything the visitor to, or foreign resident in, France has need to know: naturalisation, passports, marriage, death, motors, cheques and so forth.

"Jesus in London," a poem by E. Nesbit, the nature of which is indicated in the title, has been issued, with seven illustrations, by Messrs. Fifield.

Mr. Werner Laurie is publishing a volume of essays and dialogues by Mr. Hubert Bland, the author of "Letters to a Daughter." The title is "The Happy Moralist," and the book contains "Hubert's" reflections on such subjects as The Perilous Edge, Belief, The Hatefulness of Hurry, Good Manners, Confidences, etc.

One of Marion Crawford's most successful novels of recent years was "Soprano," which obviously laid itself open to a sequel. This has come under the title of "The Diva's Rubies," and is appearing this month in the *Gentlewoman*. It is also appearing in one of the leading American magazines.

Digitized by Google

Mr. Francis Griffiths will shortly publish the collected Essays on Art of John Hoppner, R.A., whose writings on the art he practised with such distinction have never been reprinted since their first appearance, a hundred years ago, in reviews of the early nineteenth century. Hoppner's views on portrait painting and the art of his contemporaries are expressed with eloquence and sound judgment in these essays, which have been rediscovered and edited with an introduction by Mr. Frank Rutter, the art critic of the *Sunday Times*.

We have received from Messrs. Frowde the following new volumes which have been added to the "World's Classics" series: "Gil Blas," translated by T. Smollett, 2 vols.; "Life of John Sterling," by T. Carlyle; "The Three Clerks," by Anthony Trollope; "Agnes Grey," by Anne Brontë; "Poems of S. T. Coleridge."

This month is published "The Grain Carriers," by Edward Noble (Messrs. Wm. Blackwood). The book is something in the manner of the same author's "The Edge of Circumstance," and deals with a subject which is considerably in evidence in shipping circles and among underwriters.

Under the title "Vignettes of the Regency," Mr. William Toynbee presents a series of concise character-sketches, which include Royal and prominent political personages of that period. To these are added studies of "Mr. Pitt in Private Life," Lady Holland, Sir John Moore and others. The volume, illustrated with six portraits, is published by the Ambrose Publishing Company.

Jaakoff Prelooker, editor of the *Anglo-Russian*, is issuing from the offices of his newspaper (21, Paternoster Square) "Heroes and Heroines of Russia," with forty-five illustrations. The book contains true and thrilling revolution stories, also characteristic Russian poems in the original texts and English translations.

"Held to Honour," by Ella Napier Lefroy, has just been brought out by Mr. John Ousely. This is the first volume Mrs. Lefroy has published since her novel "The Man's Cause."

In Mr. Arthur Dillon's new book, "The Heir's Comedy," the author returns to the medium of drama. The publisher is Mr. Elkin Mathews.

E. Reid Matheson, who has hitherto been known only by short stories, has a novel, "The World's Voices," with Messrs. Sisley. The book is built on the wanderings and adventures of the heroine, Sister Veronica.

A story of Napoleon's march to Moscow, entitled "The Emperor's Trumpeter," is a recently published book by the Rev. Albert Lee. The author at present is running a serial in the *Sunday School Chronicle*, with the title "A King's Treachery," another serial in several English and American periodicals, and is engaged on a third which is beginning this month in the *British Congregationalist*.

Mr. Wynford Dewhurst, R.B.A., C.C., delivered a lecture on December 11, at the City Art Gallery, Manchester, at the request of the Art Gallery Committee of the Manchester Corporation. The subject was "Impressionist Painting, its Genesis and Development," illustrated by original oil paintings executed by the artist-lecturer. It may be mentioned that Mr. Dewhurst's book on the same subject is published by Messrs. George Newnes.

Mr. A. H. Bullen is publishing this month the first five volumes of a limited edition, in eight volumes, of the collected works in prose and verse of Mr. W. B. Yeats. Two unpublished plays and several uncollected essays will be included, together with a bibliography. The edition will be printed from old-faced Caslon type at Mr. Bullen's Shakespeare Head Press in Stratford.

Mr. Basil Tozer has two books appearing this month, "The Irony of Marriage," with an introductory note by a distinguished physician, and a sensational story, entitled "A Daughter of Belial." The former is not a treatise to advocate free love, but a plea for what has been called "the marriage of friendship." Messrs. Rebman publish both books.

In this month's *Westminster Review* appears a political article ("Woman's Question") by Mrs. Gerald Paget.

"Poems," by Sir Alfred C. Lyall, revised and slightly enlarged from Sir Alfred's "Verses written in India" (sixth edition), has been included by Messrs. George Routledge in their *Muses' Library* series.

Messrs. Routledge have also issued in the same series "Poems, Letters, and Prose Fragments of Kirke White," edited, with an introduction, by John Drinkwater, who dedicates this edition to John Edwin Sandys, Litt.D.

Mr. Horace Annesley Vachell has been revising his book, "Life and Sport on the Pacific Slope," and a new edition will be published by Mr. Eveleigh Nash. It contains, among other things, advice to prospective settlers in that part of the world gathered from an experience of seventeen years in California.

"Deirdre," by Mr. W. B. Yeats, has recently been published by Mr. A. H. Bullen. It is a tragedy in blank verse based on one of the most familiar of Irish fables—that of the girl-queen who, having broken faith with the aged King Conchubar to fly with her young lover Naisi, is enticed back to the King's Court by promises of forgiveness, promises that merely conceal the blackest treachery.

Blake, Keats, Shelley, and Sir Walter Scott are

Digitized by Google

among the subjects treated by the Rev. Stopford A. Brooke in his volume of "Studies in Poetry," which has been published by Messrs. Duckworth.

A new volume of "The Year's Work in Classical Study," by Mr. W. H. D. Rouse, was brought out last month by Mr. John Murray. Mr. Rouse is engaged on an edition, text and translation, of the poems, ballads and stories of the island of Cos (near Halicarnassus) taken down from oral tradition by Mr. J. N. Zarraftes and himself; and also on the translation of an important Sanskrit work of the Northern Buddhist School, "Çikṣā-samuccaya," begun by the late Professor Bendall and himself together, and since the former's death continued by Mr. Rouse.

"A New System of Geology," by Mary Salter, has been brought out by Messrs. Simpkin, Marshall. The book, which is Miss Salter's life-work, contains archæological proofs of the destruction of the world by water and fire. Among the six discoveries that form the foundation of the work are: "Sand was formed as sand and deposited on the earth during the dispersion of chaos," and "The history of the evolution of the universe is to be read on the two stones known as H. V. and J. III. They are the Siriadic pillars and contain the lore of the ancients, including Bible history." Drawings of the inscriptions on these Siriadic pillars are included, as well as several other illustrations from photographs.

Miss Lilian E. Bland contributed "The Man on the Grey" to the December number of *Fores's Sporting Notes and Sketches*.

Mr. Mackenzie Bell delivered a lecture entitled "Jean Ingelow, Poet and Thinker; as I knew her," on December 9, before the Literary Society of the Trinity Presbyterian Church, Clapham Road. Among other characteristics of the poet, the lecturer dwelt on her interest in international peace, and her admiration for Mr. Rudyard Kipling.

"The Selected Works of Francis Thompson," a representative volume of the work of the late poet, is now in the press and will shortly be published. "The Hound of Heaven" has been issued in separate form by Messrs. Burns and Oates.

"The Log of a Liner," by W. Harold Thomson, is published this month. The action of the story takes place aboard a liner during a voyage from London to Sydney (*viâ* the Suez Canal), and while the novel is primarily a humorous one, an occasional touch of description is necessarily given. Mr. H. J. Drane is bringing it out.

Under the general editorship of the Rev. P. H. Ditchfield, M.A., F.S.A., "Memorials of Old Norfolk," edited by H. J. Dukinfield Astley, M.A., Litt.D., Vicar of East and West Rudham, Norfolk, is being published by Messrs. Bemrose and Sons. The work, which is dedicated, by permission, to the Lord Lieutenant of Norfolk, has been made as comprehensive as possible, many well-known writers contributing to it. The editor himself has written the general historical notice of the county, and the sketch of those worthies who have contributed to its fame in war by land and sea, in art, and in literature; he has also contributed articles on Castleacre, famous for its Anglian "burh," Norman castle, and Cluniac monastery, and on the Norman fonts of Norfolk; while Miss Longe has a chapter on "The Pastons and their Homes." The volume is being published by subscription, in a limited edition, at the price of 10*s.* 6*d.* net; after publication the few surplus copies will be sold at 15*s.* net.

On November 25, Mr. G. Bernard Shaw's history, "Cæsar and Cleopatra," the second of his "Three Plays for Puritans," was produced at the Savoy theatre. The play, which has had a long run in America, was presented in four acts, the published third act being omitted in order to bring the whole within the limits of time imposed by stage conditions. It may be described as a play without a lover; the delineation of the author's conception of his characters' characters stands up out of the flowing turmoil of historical incident and is the chief business. The principal *rôles* were sustained by Miss Gertrude Elliott, Miss Elizabeth Watson, Mr. Forbes-Robertson, Mr. Percy Rhodes, Mr. Langley and Master Philip Tonge.

Mr. Martin Harvey produced "The Conspiracy," a one-act play by Robert Barr and Sidney Lewis-Ransom, at the Theatre Royal, Dublin, early in November. The play will this year be staged in London.

"The Unicorn from the Stars," by Lady Gregory and Mr. W. B. Yeats, was performed at the Abbey Theatre, Dublin, on November 23. The hero is a youth, dreamy yet impulsive, who discovers that action, however brave and worthy, is as nothing, and that "it is the soul only that matters." He is killed in the end by a stray bullet. Mr. Frank Fay and Mr. Vaughan sustained the principal characters.

M. Malin's "Médor," adapted by Eva Anstruther, was produced early in December at the Playhouse under the title of "Fido." Fido, a meek, henpecked husband, brings home to dinner an old friend who used to bully him at school. The friend resumes his old position of bully, and Fido, crushed and helpless, looks on while the usurper makes love to his wife. Finally, the latent spirit of manhood asserts itself, the bully is routed and the erring wife brought to heel. Mr. Cyril Maude and Miss Winifred Emery appeared respectively as Fido and his wife.

"Peter Pan," by J. M. Barrie, was revived for the fourth time on December 16, at the Duke of

Digitized by Google

York's Theatre. Miss Pauline Chase again appeared as Peter, while two new players, Mr. Harwood and Mr. A. E. Matthews, sustained the parts of Captain Hook and Mr. Darling respectively. The cast also included Miss Sybil Carlisle, Miss Hilda Trevelyan, Mr. George Shelton, Master George Hersee and Master Herbert Hollom.

PARIS NOTES.

WITH regard to the commission for reforming the legislation of literary property: the question is of special interest just now in France, as Alfred de Musset's term of copyright has recently expired, and in a short time the works of Alexandre Dumas and Eugène Sue will be public property.

In a long report to the President of the French Republic, M. Briand, Minister of Public Instruction and of the Fine Arts, put the matter very clearly. M. Fallières replied to this report by issuing the necessary decree, and a commission of about seventy members is now considering the point under discussion.

The committee of the Société des Gens de Lettres has awarded its annual prize of 3,000 francs to Mme. Jeanne Marni. Among the other prizes attributed are 1,000 francs to Mme. Georges de Peyrebrune, and 500 francs to Jean Bertheroy. M. Ernest Gay has also been awarded 1,000 francs for his book "La Bohème à vol d'oiseau."

Madame Daniel Lesueur made an admirable speech at the dinner of the Société des Gens de Lettres after her election as a member of the committee. This is the first time a woman has been invited to join this committee in France.

The annual prize of 5,000 francs, awarded by the Goncourt Academy, has this year fallen to M. Emile Moselly for his volume entitled "Terres Lorraines." This author has also published a volume of short stories, entitled "Jean-des-Brebis ou Le Livre de la Misère."

The prize given annually by "La Vie Heureuse" has been awarded this year to Mme. Colette Yver, for her book "Princesses de Science."

Among recent publications are the following volumes: "Le Blé qui lève," by René Bazin; "Mystérieux dessein," by Mary Floran; "L'Ami des Montagnes," by Jean Rameau; and "La jeune fille de la mer," by René de Saint Chéron.

An important book has just been published, devoted entirely to "L'Institut de France." Its authors are the secretaries of the five Academies: M. Caston Boissier, M. Georges Perrot, M. Gaston Darboux, M. Henry Roujon, and M. Georges Picot.

A curious and interesting volume has just been published by M. Franklin, entitled "La Civilité, l'etiquette, la mode, le bon ton du treizième au dix-neuvième siècle."

"Ma Double Vie" is the title of Madame Sarah Bernhardt's memoirs recently published. It is an account of the life of the great actress from her earliest childhood, and shows her in the various phases of her career. Her personality is manifested at a very early age. Her determination, her independence, and her prompt decision carry her through all her difficulties. She is frank and candid in the extreme, and there is a great charm in her picturesque way of describing the events of her life. Her early life, her training, or rather want of training, and the tragic events in her existence must no doubt have helped to make of her the impressionable artist we all know. The book is translated into various languages, and seems likely to have huge success.

The new volume by M. Léon Denis is "Problème de l'Etre et de la Destinée." It is written with the same sincerity as his former book "Après la mort" which appeared some time ago.

"Le Diable en cellule; journal intime d'une convertie" is the title of the curious book by Comte de Larmandie. It is written in a simple but dramatic style, and convent life is admirably described.

"Le Reveil" is the title of another *roman à thèse de* M. Léon Bertautraut, and this time the subject of the book is patriotism. Like all his other novels, the one before us is thoroughly sincere, the characters are living and the situations very probable.

"Le Roman de la vingtième année" by M. Jacques des Gachons is also a novel well worth reading.

"Croisières en Adriatique et Mediterranée," by Comtesse de la Rochecantin, with a preface by Guglielmo Ferrero, is a volume beautifully illustrated with photographs.

"With your pen and with your photographs," says M. Ferrero to the author, "you have helped me to make an ideal excursion across the Adriatic and Mediterranean. You have described the scenery, and although you have only touched lightly on politics, there are observations and information in your volume which will be useful to those concerned about the future of this sea, about the quarrels of the nations to whom it should belong, and about the secret projects of domination now being elaborated in the north of Europe."

The translation of the "Correspondence of Queen Victoria" has been made by M. Jacques Bardoux, and the volume is published by Messrs. Hachette.

"Rois et Reines que j'ai connus" is the title of the translation of Mlle. Hélène Vacaresco's volume, which appeared first in English.

Digitized by Google

In *La Revue* of December 1st there is a curious article entitled "La Vie Intime du Tzar," and an interesting paper on "L'Architecture de demain" by Frantz Jourdain.

In *La Revue Hebdomadaire* there is an article by M. Gabriel Hanotaux, entitled "L'Europe qui nait."

La Revue of December 15th publishes some letters from Victor Hugo to his friends which are of great interest.

La Revue de Paris contains a study by M. Henry Leyret of La Jeunesse de Waldeck-Rousseau.

Among the recent new plays are the following: "Samson," by M. Henry Bernstein, which was produced at the Renaissance, "Son Père," by MM. Albert Guinon and Bonchind at the Odéon; "L'Eventail," by MM. Robert de Flers and Gaston de Caillavet at the Gymnase; and "Après le Pardon," by Mme. Mathilde Serao and M. Pierre Decourcelle at the Théatre Réjane. Madame Sada Yaceo and M. Kawakami, the celebrated Japanese actors, have been giving a series of performances at Madame Rejane's theatre.

ALYS HALLARD.

"Le Blé qui lève" (Calmann Lévy).
"Mystérieux dessein" (Calmann Lévy).
"L'Ami des Montagnes" (Ollendorff).
"La jeune fille de la mer" (Stock).
"Problème de l'Etre et de la Destinée" (Leymarie).

SPANISH NOTES.

ENRIQUE LLURIA has now taken his place as a scientific philosopher on the platform of Spanish literature, and his works, "Humanidad del Porvenir" ("The Humanity of the Future") and "Evolucion super-organica" are certainly worthy of study, for they open fresh fields of thought even to those who cannot fully accept his views.

Dr. Santiago Ramon Y. Cajal, the renowned recipient of the Nobel Prize for science last year, writes the introduction to the work entitled "Super-Organic Evolution," and the illustrious writer points to the interest which is afforded by Lluria's study of the moral and intellectual evolution of man considered in its relations with society and the State. He shows that this book on super-organic evolution opens up a fresh vista of life by the able way it seeks to obtain a legitimate use of the forces of the individual and Nature by their collective encouragement and administration; it is this Capitol derivative from Nature which ought to take precedence of all other to the well being of the community at large. Enrique Lluria himself speaks of his work as mere "Notes," but an abstruse study, seconded by clever pen-and-ink sketches illustrative of his scientific statements, certainly deserves a high rank in literature especially when the doctor's knowledge of the philosophy of Spencer, Darwin, Comte, etc., is followed by further conclusions from the evolution of science. For Lluria does not content himself with deep dissertations on such interesting subjects as the genesis of the nervous system, heredity, natural, artificial and physical selection, but he shows that they are all in the rhythmic order which constitutes the harmony of the universe. "The Humanity of the Future" is a presentment of Dr. Lluria's ideal of society "when the super-organic will rank with the organic in life, and the relation of humanity will be seen to have the same importance in the super-organic world as the physical in the organic, as they are on parallel lines." Dr. Lluria shows that the same laws rule over all, and it is the negligence of these laws with regard to humanity which causes so much misery in the world, whilst their observance in the human race would result in universal well-being. Carlos Malato writes the epilogue to this study of Enrique Lluria, and he gives high praise to the work when he says that "never before have the irrefutable facts of positive science appeared in such close and happy conjunction with ideal speculations in the wide horizons of the progress."

The same writer refers to Lluria's "Evolucion super-organica" as a magnificent transcendental book which, whilst connecting the works of such eminent biologists as Lamarck, Darwin, and Hæckel to those of great thinkers like Herbert Spencer, proclaims in the name of the law of evolution which governs all beings, the fall of the capitalism of individuals, and the advent of the socialism of Nature by means of emancipated humanity. Metaphysics has a wide circle of readers in Spain, and as Miguel de Unamuno is one of the foremost leaders in this school, a new work from his pen is always hailed with pleasure. "Paz en Guerra" ("Peace in War") is an historical novel of the last civil Carlist war, 1872—1876, and descriptions like that of the bombardment of Bilbao show that Unamuno is an historian and novelist as well as a metaphysician, whilst his work "De la Enseñanza superior en España" (or The Higher Education in Spain) prove him to be a practical writer. But the last work called "Vida de D. Quijote y Sancho" ("The Life of Don Quixote and Sancho") is of especial interest to the admirers of Unamuno's metaphysical line of thought, for in his discourses on each episode of the classic work the author shows that the courses of Don Quixote which seem strange and inconsequent to those who live merely according to

Digitized by Google

conventional lines, all have their ideal meaning, and they are strictly in the line of reason if viewed from the standpoint of symbolism as the sallies of a simple, generous soul. The laughter which met Quixote's efforts for the deliverance of the flighty damsels signifies, says the writer, the sneer of the world, which always seeks to chill the warm impulse of an unsophisticated spirit.

Unamuno's article in *Galicia*, the review of the region of that name, shows his admiration for its natural beauties; and the same periodical publishes a charming little comedietta by Victoriano Garcia Marti under the title of "Revelacion." This comedietta, which can be classified as a duet, a duet of two souls which have learnt the great secret of the universe, takes place in a setting described with poetic feeling, and the philosophic spirit of the author voiced in the dissertation on reflective love, as distinctive from spontaneous emotion, is soon swept into a triumphant expression of joy when the wife tells the young husband the secret which she thought science would have revealed to him. It is in this union of Hope as the offspring of Love that Garcia Marti strikes a true note in life's symphony. One is glad to hear that the piece will be published in a collection of short works from the pen of the same author under the title of "Apuntes de mi Cartera" ("Notes from my Pocket-book"), with a prologue from the well-known playwright "Don Manuel Linares Rivas."

Now that Feminism is making its way in Spain it is interesting to read the ideas of Vincent Bosch, a cleric, on the subject. He starts with the admission that there are women who deserve to be men, and men who deserve to be women, and that there are women who have the talent and intellectual force of men and there are men who are weaker and have less intellectual power than women. Woman is one half of the human race and man the other half. If men were all-sufficient, the creation of humanity would have stopped at Adam, and Eve would not have been made. But with all this and with the claim which he presses on behalf of woman for a wide and solid education, the cleric is opposed to the suffrage for women.

RACHEL CHALLICE.

SCANDINAVIAN NOTES.

THE literary event of the autumn has been the publication of a long-lost MS. by Ibsen, which disappeared many years ago in Rome, when the poet lived there in the sixties. It came to light a few years ago and has now been edited by Professor Karl Larsen of Copenhagen.

The MS. is an epic study of the same subject which Ibsen a few years later on made into the dramatic poem "Brand."

The great Dano-Norwegian Encyclopædia, "Salmonsen's Lexicon," a work of some twenty volumes, was recently completed after having been commenced in 1894, the editor being Captain Blangstrup, the historian, and the publishers Messrs. Salmonsen of Copenhagen.

A unique jubilee was celebrated recently by the veteran Danish artist Lorenz Frólich, at one time well known as an illustrator of English and French children's books. He exhibited his first sketches at the Copenhagen Academy in 1837. The artist is still actively employed sketching and superintending some gobelin weaving of his historical paintings intended for the new Copenhagen Town Hall.

The letters of Alexander Kielland have recently been published in two volumes, edited by one of his sons.

Bjornson celebrated his seventy-fifth birthday on the 8th of December, while staying in Rome.

A selection of G. B. Shaw's plays have appeared in a Danish translation in two volumes by Mr. J. M. Borup.

One of the leading Norwegian actors, Henrik Klausen, the original Per Gyut on the stage, died recently after a long illness.

The leading lady of the Copenhagen Theatre Royal, Fra Betty Hennings, so well known through her impersonations of Ibsen characters, viz., the original Nora and Hedvig, intends retiring from the stage in 1908.

W. R. PRIOR.

UNITED STATES NOTES.

ANYTHING like a reliable estimate of the literary output of the year that will have passed when the present number of *The Author* appears is, of course, impossible at the time of writing. An additional complication this season is the financial dislocation, which cannot fail to have made itself felt in the book market. The extent of the evil we shall be in a better position to form a judgment of later. At present we have a general impression that 1907 has not been a highly remarkable epoch in the annals of American literature.

The year, however, has been marked by one outstanding feature, the publication of a new volume in Dr. Furness's "Variorum Shakespeare." The latest predecessor of "Antony and Cleopatra" was "Love's Labour Lost," issued in 1904.

Another book whose appeal reaches beyond the

Digitized by Google

American world has been Barrett Wendell's "The France of To-day," in which the first American professor appointed to a lecturership at the Sorbonne summed up his experiences.

The same may be said of the Eversley edition of Franklin, edited by Professor Albert H. Smyth, for the Macmillan Company. This "Life and Writings," the first complete edition of an American classic, is the result of arduous research in two continents.

A real contribution to world-scholarship which has recently come from America is "Life in the Homeric Age," the work of Professor Thomas Day Seymour, of Yale, also issued by the same house.

Dr. Lea has completed, by the issue of his fourth volume, his great "History of the Inquisition," and a new edition has appeared of his "Historical Sketch of Sacerdotal Celibacy in the Christian Church."

Meanwhile workers in the field of our own history have been laudably industrious. Several new volumes have been added to Dr. Hart's history from original sources of the American nation, "Reconstruction," having been undertaken by Professor William A. Dunning; "National Development," by Edwin Erle Sparks; "National Problems," by Davis R. Dewey; "America as a World-Power," by John H. Latane; whilst the writer himself treats of "National Ideals Historically Traced."

The third of the promised fifteen volumes of Dr. Avery's "History" (Cleveland: Burrows Co.), is concerned with the so-called "neglected period of American history," viz., that between the English Restoration and the Peace of Aix-la-Chapelle. It is of value chiefly for its illustrations, which are both numerous and interesting.

Two new volumes have also been added to Franklin Jameson's "Original Narratives," in the shape of "Narratives of Early Virginia" (edited by President G. Tyler), and "Bradford's History of Plymouth Plantation," edited by W. T. Davis.

The second volume of Edward Channing's "History" covers the same period as the third of Dr. Avery.

The publication of Sydney G. Fisher's "Struggle for American Independence" has been postponed until the early spring. This book should challenge comparison with Sir George Trevelyan's work on the same subject; but Professor Justin Smith's "Our Struggle for the Fourteenth Colony," a scholarly and at the same time highly readable account of the attempt of the American revolutionists to enlist Canada in their cause, stands by itself. Messrs. Putnam are to be congratulated upon everything but the *format* of the two volumes which comprise the last-mentioned work. They are terribly weighty in the hand.

Probably the most important American biography of the year is the "Reminiscences of Carl Schurz," unless it were Godkin's "Life and Letters," which we noticed in our last Notes. This work, which has been appearing in *McClure's Magazine*, touches the national life at many points, and embodies much unpublished material. We may have more to say of it later.

The author of the "Autobiography of Oliver Otis Howard" is no ordinary man, and he has made a notable contribution to the history of the Civil War. He led the left wing of the Federal forces at Gettysburg, and afterwards served in the west, under Grant and Sherman, being in forty-seven important actions altogether. He was a *protégé* of Blaine's, and gives a remarkable portrait of him. He did important work among the Indians of the North-west and as superintendent of the Military Academy at West Point. The work is remarkable both for memory and modesty.

West Point just referred to has found a highly sympathetic historian in Morris Schaff, whose "Spirit of Old West Point," if not biography, is reminiscent of it.

Mr. H. C. Shelley's book on John Harvard, though generally approved, has been criticised on this side for its inadequate recognition of the pioneer work of Henry Fitzgilbert Walters on the subject.

Owen Wister has deserted his own field for a time, but to very good purpose, for his "Seven Ages of Washington" is a charming as well as carefully-studied piece of portraiture.

James Morgan's life of the indispensable Theodore Roosevelt is a vivacious bit of work; and harking back again to the past, "The True Patrick Henry," by George Morgan, is a genuine contribution to historical biography and seems likely to be a definitive work.

Myrtle Reed's contribution, "The Love Affairs of Literary Men" is, of course, but a compilation, but one that will in all probability attract many readers.

Henry S. Haines's "Railway Corporations as Public Servants" deals searchingly with a subject which is likely to occupy public attention for many years, and Professor Brander Matthews's essays, "Inquiries and Opinions," though touching upon very different themes, are of equally permanent interest.

Mrs. Wharton has scored another great success with "The Fruit of the Tree"; Marion Crawford has added to his laurels with "Arethusa," and Mrs. Frances Hodgson Burnett has not disappointed her readers with her latest novel, "The Shuttle." New books by Mr. James and Mr. W. D. Howells figured among the fall announcements, but have not, we believe, yet seen the light. One must, meanwhile, be content with Jack London's

Digitized by Google

adventures on "The Road," and the new Susan Clegg book.

A rather remarkable study of anti-Semitism, though having no great literary value, is "The Mediator," by Edmond A. Steiner. Fiction generally seems to be rather dull just now.

Poetry has never flourished very luxuriant in the Western world, though Walt Whitman is now such a popular hero in some directions.

The Whittier centenary went off very quietly; such a man makes little appeal to our Imperialist instincts.

Unpublished letters of Longfellow continue to make their appearance, but seem to us to present little that is of interest.

But some few are sanguine enough to see signs of poetic birth, and point in confirmation of their expectations to new volumes of Joaquin Miller, Richard Watson Gilder, and James Whitcombe Riley; to the rising lights Arthur Colton and Arthur Stringer; to the posthumous work of Hovey; yea, to an American edition of Alfred Noyes, the British epic star! Mr. Bryce must ask no more questions on penalty of losing for ever his long-enjoyed popularity this side the Atlantic.

The author of "The Visits of Elizabeth" and "Three Weeks" has been here with a view to quarry. She is said to have expressed an equal admiration of Jack London, Owen Wister, Robert Chambers and "Mr. Barnes of New York."

The autobiography left by the sculptor, Augustus Saint-Gaudens, is being prepared for publication by his son.

There is soon to be a Tauchnitz "Manual of American Literature," the prospective author being Mr. Theodore Stanton.

A copyright treaty between Austria and the United States was signed in the course of the autumn.

The death of Richard Mansfield was a perceptible loss to American culture. Though an Englishman by birth, he had become thoroughly acclimatised.

Mrs. Mary Jane Holmes, who died in Brockport, New York, on October 6, had been the author of thirty-nine novels, the last of which appeared in 1905. A generation ago she is stated to have been among the most popular American novelists. "Tempest and Sunshine" (1854) was her first book.

THE CENSORSHIP OF PLAYS.

THE question of the censorship of plays and the present crisis must be of interest to all dramatic authors.

The crisis commenced with the refusal of the censor to license Mr. Edward Garnett's "The Breaking Point," which was published in book form by Messrs. Duckworth & Co., and was accentuated by the further refusal to license Mr. H. Granville Barker's play "Waste."

This action of the censor roused the literary profession, and seventy-one leading authors and playwrights formed themselves into a committee of protest against the censorship. The Prime Minister was approached, and consented to receive a deputation upon the matter, and the following letter, signed by the committee, was published in the *Times* and other papers, on October 29:—

SIR,—The Prime Minister has consented to receive during next month a deputation from the following dramatic authors on the subject of the censorship of plays. In the meanwhile may these authors, through your columns, enter a formal protest against this office, which was instituted for political, and not for the so-called moral ends, to which it is perverted—an office autocratic in procedure opposed to the spirit of the Constitution, contrary to common justice and to common sense?

They protest against the power lodged in the hands of a single official—who judges without a public hearing, and against whose dictum there is no appeal—to cast a slur on the good name and destroy the means of livelihood of any member of an honourable calling.

They assert that the censorship has not been exercised in the interests of morality, but has tended to lower the dramatic tone by appearing to relieve the public of the duty of moral judgment.

They ask to be freed from the menace hanging over every dramatist of having his work and the proceeds of his work destroyed at a pen's stroke by the arbitrary action of a single official, neither responsible to Parliament nor amenable to law.

They ask that their art be placed on the same footing as every other art.

They ask that they themselves be placed in the position enjoyed under the law by every other citizen.

To these ends they claim that the licensing of plays shall be abolished. The public is already sufficiently assured against managerial misconduct by the present yearly licensing of theatres, which remains untouched by the measure of justice here demanded.

GEORGE BANCROFT	THOMAS HARDY
H. GRANVILLE BARKER	ANTHONY HOPE
J. M. BARRIE	LAURENCE HOUSMAN
FLORENCE BELL	MAURICE HEWLETT
LAWRENCE BINYON	HENRY HAMILTON
GILBERT CANNAN	BASIL HOOD
COMYNS CARR	FREDERIC HARRISON
R. C. CARTON	E. W. HORNUNG
EGERTON CASTLE	ROY HORNIMAN
HADDON CHAMBERS	W. H. HUDSON
JOSEPH CONRAD	FORD MADOX HUEFFER
W. L. COURTNEY	LAWRENCE IRVING
JOHN DAVIDSON	HENRY JAMES
HUBERT H. DAVIES	HENRY ARTHUR JONES
H. V. ESMOND	W. W. JACOBS
FREDK. FENN	W. J. LOCKE
JOHN GALSWORTHY	JOHN MASEFIELD
EDWARD GARNETT	ROBERT MARSHALL
W. S. GILBERT	A. E. W. MASON
COSMO GORDON-LENNOX	W. S. MAUGHAM
ST. JOHN HANKIN	MAARTEN MAARTENS
ROBERT HARCOURT	DESMOND MACCARTHY

Digitized by Google

JUSTIN HUNTLEY McCARTHY
T. STURGE MOORE
ARTHUR MORRISON
GEORGE MEREDITH
GILBERT MURRAY
JOHN POLLOCK
A. W. PINERO
H. M. PAULL
(MRS.) DE LA PASTURE
GILBERT PARKER
L. MARCH PHILLIPPS
CECIL RALEIGH
ELIZABETH ROBINS
MORLEY ROBERTS
ERNEST RHYS
G. BERNARD SHAW
A. SUTRO
ALGERNON CHARLES SWINBURNE
ARTHUR SYMONS
J. M. SYNGE
EDWARD THOMAS
H. A. VACHELL
H. G. WELLS
MARGARET WOODS
ANTHONY WHARTON
W. B. YEATS
I. ZANGWILL

The *Daily Telegraph* threw open its columns to a discussion of the question, and, as the net result of voluminous correspondence, it appeared that the large majority of authors and dramatists were against the censorship, while theatrical managers as a whole were for it, preferring, it seemed, the terrors of the known to those of the unknown.

The following excerpts from letters both *pro* and *con.* addressed to the *Daily Telegraph* will indicate sufficiently the various standpoints of opinion.

FOR CENSORSHIP.

The bulk of the managers are safe. They are honest men who believe in clean work, and they also know that the public do not require neurotic, pessimistic productions, but with the abolition of the censor's office there would surely come sundry queer plays, efforts to please a clique only, but efforts nevertheless which would stain our drama's reputation. . . . With the censorship abolished, and any trash possible until the police step in, then would commence the degradation of the theatre. The censor must not die!

HARRY J. ROBINSON.

The truth is that we cannot get rid of the censorship' and it is therefore better to have it crystallised in the present mild definite form of an examiner. The public, secure that it is being protected, will then swallow all the moral medicine the examiner allows to be measured out to them. What is needed is just a little reform. The examiner should deal direct with the author, and he should hold himself open to argument.

LOUIS ZANGWILL.

It is easy to say that the "public can express their opinion by stopping away from any play," but the note of warning I wish to sound is to the dramatic authors, viz.: Your play may never reach the audience for their judgment in the shape you intended. No, gentlemen. Let the censorship be arranged as thought best, and let the power be in whatever qualified hands may be decided upon; but for your own sakes, as well as that of others, don't trust to such an impracticable and broken reed as (in this case) public opinion could scarcely fail to be. What occurs in France or Germany or any other country is no criterion. We have to deal with London as we find it to-day.

J. H. BARNES.

Whatever be the historical explanation of the office, its occupant to-day is undoubtedly the representative of average opinion. Since average opinion always lays behind cultured opinion, and since it is to this latter alone that art in its highest forms appeals, the censorship is necessarily an obstacle to the progress of art. . . . Abolish the censorship by all means—if you can; but it is sufficiently obvious that its abolition will be brought about, if at all, in the face of, and not with the aid of, public opinion.

ARTHUR T. COLMAN.

The managers do not require the removal of the censor, because they prefer to deal with the average commonsense man rather than the policeman in plain clothes. They do not desire to exchange Mr. Redford for Mr. Comstock. They do not desire to abolish a system whereby they are warned in advance for one whereby they would be pulled up after they had spent their "production" money, with all the harass of police prosecution, a closed theatre, appeals, and a multitude of other annoyances.

T. McDONALD RENDLE.

AGAINST CENSORSHIP.

Under a censorship the English theatre has no chance of coming to such full bloom as we see in France. The mind of the people is unexpressed in it. The authorities who maintain the censor of plays in his office appear to have lost knowledge of the temper and nature of our public. An immoral play, or a play with suggestions of indecency, would have a poor chance of weathering a night, and managers would be taught a profitable lesson in their having produced it.

GEORGE MEREDITH.

The question of the censorship of plays is . . . merely a part of a much wider question—and that question is the old recurring one, "What is the status of the English drama?" It may be permissible, perhaps, to ask those who are careless, or wavering, or who need a clue in this matter—it may be well to ask them to study the question of the censorship in the light of the following questions:

(1) What would be the present state of English literature if, from Chaucer downward, a censor had applied to it the limitations which are sought to be imposed upon English dramatists to-day?

(2) Seeing that the Bible treats all the questions that can possibly come within the scope of the modern dramatist's pen, and this in the boldest, plainest, freest way, and seeing that the Bible has been constantly in the hands of English men, women and children, what pernicious effect has the Bible had upon English character?

(3) Seeing that Shakespeare also has handled all these subjects with the utmost plainness and freedom, what pernicious effect has Shakespeare also had upon playgoers and upon English character.

HENRY ARTHUR JONES.

It has been said that this despotic office guards the public's morals. No institution serves morality that so offends the moral spirit of our national life; no process can be justified that, when presented clearly to the eyes of each individual citizen, affronts his inner sense of what is just and decent. It has been said that, in fact, few plays are stabbed or mutilated. That is nothing to the point. If but one man were hanged in England without trial, would there not be a rising in the land? It is the vicious principle that makes this form of censorship offend. It is its un-English spirit.

JOHN GALSWORTHY.

It is a wholly unnecessary and illogical system; it entails a mischievous limitation of the rights of dramatists; it is a slur upon their good faith. There is only one effective way of dealing with it, and that is to abolish it altogether, and to rely upon public opinion as the best and surest means o keeping the theatre sound and healthy, yet unhampered by restrictions that can only serve to paralyse its usefulness.

SARAH BERNHARDT (reported).

On November 5 the matter came on for brief

Digitized by Google

discussion at a meeting of the London County Council, and the following is a full report :—

On the reception of the report of the Theatres and Music Halls Committee—

AN HON. MEMBER : I wish to ask the chairman of the Theatres and Music Halls Committee, whether it is true that his committee has been approached with a view to undertaking the censorship of stage plays, and whether the chairman is fit to undertake the duty ?

MR. H. J. GREENWOOD (St. George's, Hanover Square, Chairman of the Theatres and Music Halls Committee) : With reference to our undertaking the censorship of stage plays, we have not been called upon to do so, but I feel confident we should be able to carry out the work. (Hear, hear.) I hesitate to say—though I hope so—that we should give any greater satisfaction to the writers of plays than the present censor has been able to do.

THE HON. W. R. W. PEEL, Westminster (Chairman of the Parliamentary Committee) : Arising out of that answer, I would like to ask whether the chairman does not think, if the present censor is abolished, there is every possibility that those delicate duties will devolve upon himself in his committee ?

MR. H. J. GREENWOOD : I have no means of knowing that, but if called upon to do so, we should, no doubt, do the work.

At the O.P. Club dinner, on November 16, Mr. L. A. Atherley Jones, K.C., M.P., the new president, remarked, in proposing "The Drama," that the existence of the censorship was an insult to dramatic authors, and in his opinion seriously interfered with the intellectual vitality of the stage. Mr. William J. Locke, in reply, while refusing to give any definite opinion on the subject, urged partisans of both sides of the controversy to be reasonable, adding that the drama had nothing to do with the Decalogue.

On December 8, at a meeting of the Playgoers' Club, Mr. Edward Garnett read a paper entitled "The Censorship and the Public," in which he dealt with the official condemnation of "The Breaking Point" and the general stupidity of the public in matters of dramatic art. In the discussion that followed Mr. Robert Ross expressed his opinion that Mr. Redford was not qualified for his office. The President, Mr. Marshall-Hall, K.C., in summing up, believed that a Court of Appeal would be a solution of the difficulty.

The reception of the deputation, under the leadership of Mr. J. M. Barrie, by the Prime Minister was fixed for Tuesday, November 19, but owing to the regrettable illness of Sir Henry Campbell-Bannerman the reception was unavoidably postponed and a fresh date has not yet been decided upon.

It will be seen that the matter is further complicated owing to the various standpoints assumed by the three parties interested. The authors—the conclusions they come to are not unanimous—argue from the point of art, the managers from that of finance, and the public from the point of its spotless virtue. Mr. Redford, having shown forth his natural mortality by falling, like rain, on the just and unjust alike, discreetly holds his peace. And so for the present the matter rests.

MAGAZINE CONTENTS.

ALBANY REVIEW.

The Wanderers; being words for Botticelli's "Birth of Venus." By Henry Bevan Binns.
An Anonymous Autobiography. By Desmond MacCarthy.

BLACKWOOD'S.

Some New Novels.
Drake: An English Epic. Book VI. By Alfred Noyes.
Musings with Method: The Mystery of Collaboration. Aytoun and Sir Theodore Martin.

BOOK MONTHLY.

Mr. Thackeray. An Appreciation by Mr. Whitelaw Reid.
Memories of Gerald Massey and Sir Lewis Morris. By the Editor.
The Child Reader. By Alex. J. Philip.

CONTEMPORARY REVIEW.

Idealism and Politics (II.). By Professor Henry Jones.
The Democracy of Letters (II.). By R. A. Scott James.
Mereshovskij on Materialism. By Count S. C. De Soissons.
On Taste in Poetry and the Fate of M. Sully-Prudhomme. By Edmund Gosse.

CORNHILL.

The Last Proof. By Austin Dobson.
At Large. VI. Specialism. By Arthur C. Benson.

FORTNIGHTLY REVIEW.

The Succession of Mr. Meredith. By Sydney Brooks.
The Literary Movement in Ireland. By George A. Birmingham.
The Letters of Queen Victoria. By J. A. R. Marriott.
Booksellers' Trade Dinner Sales. By Joseph Shaylor.
Atlas and Medusa. By Alfred Noyes.

MONTH.

The Revision of the Vulgate (II.). By the Rev. Sydney F. Smith.
A Half-hour in the National Portrait Gallery. By James Dwyer.

NATIONAL REVIEW.

How Can One Serve One's King? By Alfred Austin.

NINETEENTH CENTURY.

Revival of the Folk-Drama. By Gerald Maxwell.
A Twelfth-Century Romance Writer: Marie de France. By Mrs. W. Kemp Welch.
Dickens and Father Christmas. By Theodore Watts-Dunton.

Digitized by Google

Report to the Council

OF THE

Special Committee appointed to consider the Constitution of the Society as amended and accepted by the Council, and submitted by the Council to the Members of the Society at the meeting to be held on Thursday, January 23rd.

Digitized by Google

Digitized by Google

REPORT TO THE COUNCIL of the Special Committee appointed to consider the Constitution of the Society.

We have carefully considered the constitution of the Society, and the changes which it may be desirable to make.

In this consideration we desire to place on record our appreciation of the ability and unsparing industry with which the Members of the Committee of Management have conducted the Society's affairs.

We do not think that there is any necessity for the Society to incur the expense or trouble that would be involved by any alteration in the Memorandum of Association.

At the same time, we think that the present constitution, according to which the Committee of Management itself selects, and that from the Council only, the new Members of its own body—however useful such an arrangement may have been in the past—is not one which should be continued. We are unanimously of opinion that it would be desirable for the Committee of Management to be elected by the subscribing Members, and from among the subscribing Members.*

We think, too, in view of the geographical dispersion of the subscribing Members, that the election should be by ballot papers, to be sent to all the subscribing Members, and to be returned by them by post.

We have considered whether the election of a Member of the Committee of Management should be for one year only, but we have decided to recommend that the Committee should continue to consist of twelve Members, one-third of the Members retiring annually, and being eligible for re-election. On the first occasion, however, it will be necessary to elect the whole twelve Members of the Committee.

* NOTE.—The Council desire to state that the practice of the Committee of Management has been occasionally to elect as members of that Committee, Members of the Society who were not already members of the Council, such members being simultaneously placed upon the Council.

Digitized by Google

We are also of opinion that provision should be made for enabling meetings of the Council to be called promptly for the consideration of any matter affecting the Society.

These changes can be made by appropriate alterations in the Articles of Association. In order to put forth clearly what we recommend, we append in rough draft the alterations that in our opinion should be made. In order to give effect to what is proposed, and to meet certain minor defects that practice has revealed, certain other minor alterations may be necessary.

SIDNEY WEBB.

Chairman of the Special Committee.

H. G. BERGNE,

Chairman of the Meeting of the Council.

Digitized by Google

Proposed Alterations in the Articles of Association, as settled by the Special Committee, and accepted by the Council, with a few slight modifications contained herein.

(***Words proposed to be omitted are enclosed within square brackets. Words proposed to be added are printed in italics.***)

ARTICLE 4. The officers of the Society shall be a President, *a Treasurer, a Secretary,* a Council, a Committee of Management [elected from the Council for the time being], *and such other officers as may from time to time be appointed.*

ARTICLE 9. The total number of the Council shall not exceed 60, *in addition to the Members of the Committee of Management for the time being.*

ARTICLE 12. Meetings of the Council may be convened at any time by order of the Committee of Management, but at least two meetings of the Council shall be summoned in each *calendar* year, at such time and place as the Committee of Management may determine; *and it shall be the duty of the Secretary to summon a meeting without delay to consider any matter relating to the Society or its business if requested to do so in writing by any five Members of the Council, or by any three Members of the Committee of Management, or by any 20 subscribing Members. Seven Members of the Council present at a meeting shall be a quorum for all purposes of that meeting.*

ARTICLE 16. The Committee of Management shall consist of 12 Members, to be elected *by the subscribing Members,* as hereinafter set forth [from the Council of the Society]; *and the Members so elected shall become Members of the Council during their term of office.*

ARTICLE 17, (to be substituted for existing Article so numbered). *Members of the Committee of Management shall be elected for three years, one-third of them retiring annually, and being eligible for re-election. In the year 1908 the whole of the Members of the Committee of Management shall retire, and be eligible for re-election. Of the 12 Members to be elected in 1908, the four having the four lowest number of votes shall retire in 1909, the four having the*

Digitized by Google

four next lowest number of votes shall retire in 1910, and the four having the four highest number of votes shall retire in 1911. In the case of a tie the Members to retire shall be determined by the casting of lots among those Members who have an equality of votes.

ARTICLE 18. The Members of the Committee of Management to retire in each successive year shall be [selected from among] those who have been longest in office since [the] *their* last election, *subject to the provisions of the preceding Article.* [As between Members of the Committee of Management of equal seniority, those to retire shall (in the absence of any agreement among themselves) be selected by lot.] A retiring Member shall be re-eligible. Casual vacancies occurring in the Committee of Management may be forthwith filled up by the appointment *by the Committee of Management* of a qualified person, who shall in all respects stand in the place of his predecessor. [Such election shall be reckoned to commence from the day of the appointment.]

ARTICLE 19, (to be substituted for existing Article so numbered). *The election in 1908 shall not necessarily be bound by the dates herein contained, but shall, subject to the decision of the Council, take place as soon as the revised Articles have been legally adopted.*

The method of election shall be as follows:—In the month of January in each year the Secretary shall (by a notice in THE AUTHOR or otherwise) notify to all the subscribing Members the names of those Members of the Committee of Management who will in that year retire from office, and whether or not they severally desire to offer themselves for re-election; and shall state the date which shall be fixed by the Committee of Management for some day in February up to which nominations of candidates for election to the Committee of Management may be made. The Committee of Management may, if it thinks fit, cause to be nominated at the time of issue of the notice above mentioned candidates to fill the vacancies whose names shall be communicated to the subscribing Members as aforesaid. Any two subscribing Members of the Society may also nominate one or more subscribing Members other than themselves (not exceeding the number of vacancies to be filled) by notice in writing sent to the Secretary accompanied by a letter signed by the candidate or candidates so nominated expressing willingness to accept the duties of the post. In the event of only so many candidates being nominated as there are vacancies to be filled, they shall be declared duly elected. In the event of more candidates being nominated than there are vacancies to be filled

Digitized by Google

the Secretary shall cause to be printed a list of all the candidates who have been duly nominated, and whose consent has been obtained, in the form of a ballot paper to be circulated with the March number of THE AUTHOR or otherwise, giving in each case the name or names of the nominator or nominators; marking with asterisks the names of those candidates who are retiring Members of the Committee, and appending instructions as to the method of voting, and the date by which the ballot paper must be returned. The date up to which the ballot papers shall be received shall be fixed by the Committee of Management for some date in March. A ballot paper so printed shall be sent by the Secretary (as an enclosure to THE AUTHOR or otherwise) to the last known address of every subscribing Member, together with an envelope marked only "Ballot paper," in which the ballot paper when filled up may be sealed from view, and also another envelope addressed to the Secretary and bearing a space for the Member's signature by way of authentication, in which the ballot paper within its sealed envelope may be returned by post. The Secretary shall on receipt of such ballot papers open the outer envelopes only, and shall place all the ballot papers in their sealed envelopes in the ballot box to be provided for the purpose, which shall be opened only by the three or more scrutineers annually appointed for the purpose by the General Meeting of subscribing Members next previous to the election, or in default by the Committee of Management. The scrutineers shall count the votes given for the several candidates, and shall sign a certificate of the numbers, which shall be published to the subscribing Members in the next number of THE AUTHOR or otherwise. The candidates obtaining the highest number of votes shall be deemed to be duly elected to the vacancies. In the event of a tie, the Committee of Management for the time being shall choose from among the candidates having an equal number of votes, which shall be deemed to be elected. The Committee of Management shall make from time to time any arrangements or regulations necessary to give effect to this article.

ARTICLE 24. Should it appear that any subscribing Member's *or Associate's* continuance as such would prejudicially affect the Society, then the Committee *of Management may if they think fit*, call a meeting of the Council, for the purpose of considering that subscribing Member's *or Associate's* conduct and (if two-thirds in number of the [whole Council for the time being] *Members of the Council present* concur in that behalf, but not otherwise) that subscribing Member *or Associate* shall be removed from the Society. Provided that any subscribing Member *or Associate* whose case is dealt with under this article shall have notice and an opportunity of being heard by the Council.

Digitized by Google

ARTICLE 27. *The Committee of Management shall give not less than one month's notice in THE AUTHOR or otherwise of the date at which a General Meeting shall be held.* The business of a General Meeting shall be to [receive] *consider* the documents, balance sheet and any report by the Committee of Management *and to adopt upon them such resolutions as may be deemed advisable,* and to discuss and decide *by vote of a majority of the Members present,* upon any question submitted to the meeting by the Committee *of Management, together with any others, couched in terms of recommendation to the Committee of Management, proposed and seconded in due form of which not less than 14 days' notice in writing has been given, and which have been duly included in the agenda. The Committee of Management, if it thinks fit, may submit any question to a postal vote of the Members.*

ARTICLE 32. Every question to be decided by any General Meeting, unless resolved on without a dissentient, shall be decided by a simple majority of the subscribing Members personally present thereat [by show of hands], and a declaration by the Chairman that a resolution is carried, and an entry to that effect in the minutes of the proceedings of the meeting shall be sufficient evidence of the fact so declared, without proof of the number or proportion of the votes given for or against the resolution.

SIDNEY WEBB.

Chairman of the Special Committee.

As altered by the Council,

H. G. BERGNE,

Chairman of the Meeting of the Council.

Digitized by Google

WARNINGS TO THE PRODUCERS OF BOOKS.

HERE are a few standing rules to be observed in an agreement. There are four methods of dealing with literary property :—

I. Selling it Outright.

This is sometimes satisfactory, *if a proper price can be obtained*. But the transaction should be managed by a competent agent, or with the advice of the Secretary of the Society.

II. A Profit-Sharing Agreement (a bad form of agreement).

In this case the following rules should be attended to :

(1.) Not to sign any agreement in which the cost of production forms a part without the strictest investigation.

(2.) Not to give the publisher the power of putting the profits into his own pocket by charging for advertisements in his own organs, or by charging exchange advertisements. Therefore keep control of the advertisements.

(3.) Not to allow a special charge for "office expenses," unless the same allowance is made to the author.

(4.) Not to give up American, Colonial, or Continental rights.

(5.) Not to give up serial or translation rights.

(6.) Not to bind yourself for future work to any publisher. As well bind yourself for the future to any one solicitor or doctor !

III. The Royalty System.

This is perhaps, with certain limitations, the best form of agreement. It is above all things necessary to know what the proposed royalty means to both sides. It is now possible for an author to ascertain approximately the truth. From time to time very important figures connected with royalties are published in *The Author*.

IV. A Commission Agreement.

The main points are :—

(1.) Be careful to obtain a fair cost of production.

(2.) Keep control of the advertisements.

(3.) Keep control of the sale price of the book.

General.

All other forms of agreement are combinations of the four above mentioned.

Such combinations are generally disastrous to the author.

Never sign any agreement without competent advice from the Secretary of the Society.

Stamp all agreements with the Inland Revenue stamp.

Avoid agreements by letter if possible.

The main points which the Society has always demanded from the outset are :—

(1.) That both sides shall know what an agreement means.

(2.) The inspection of those account books which belong to the author. We are advised that this is a right, in the nature of a common law right, which cannot be denied or withheld.

(3.) **Always avoid a transfer of copyright.**

WARNINGS TO DRAMATIC AUTHORS.

NEVER sign an agreement without submitting it to the Secretary of the Society of Authors or some competent legal authority.

2. It is well to be extremely careful in negotiating for the production of a play with anyone except an established manager.

3. There are three forms of dramatic contract for **plays in three or more acts :—**

(*a.*) **Sale outright of the performing right.** This is unsatisfactory. An author who enters into such a contract should stipulate in the contract for production of the piece by a certain date and for proper publication of his name on the play-bills.

(*b.*) **Sale of performing right or of a licence to perform on the basis of percentages** on gross receipts. Percentages vary between 5 and 15 per cent. An author should obtain a percentage on the sliding scale of *gross* receipts in preference to the American system. Should obtain a sum in advance of percentages. A fixed date on or before which the play should be performed.

(*c.*) **Sale of performing right or of a licence to perform on the basis of royalties** (*i.e.*, fixed nightly fees). This method should be always avoided except in cases where the fees are likely to be small or difficult to collect. The other safeguards set out under heading (*b.*) apply also in this case.

4. **Plays in one act** are often sold outright, but it is better to obtain a small nightly fee if possible, and a sum paid in advance of such fees in any event. It is extremely important that the amateur rights of one-act plays should be reserved.

5. Authors should remember that performing rights can be limited, and are usually limited, by town, country, and time. This is most important.

6. Authors should not assign performing rights, but should grant a licence to perform. The legal distinction is of great importance.

7. Authors should remember that performing rights in a play are distinct from literary copyright. A manager holding the performing right or licence to perform cannot print the book of the words.

8. Never forget that **United States rights** may be exceedingly valuable. They should never be included in English agreements without the author obtaining a substantial consideration.

9. Agreements for collaboration should be carefully drawn and executed before collaboration is commenced.

10. An author should remember that production of a play is highly speculative : that he runs a very great risk of delay and a breakdown in the fulfilment of his contract. He should therefore guard himself all the more carefully in the beginning.

11. An author must remember that the dramatic market is exceedingly limited, and that for a novice the first object is to obtain adequate publication.

As these warnings must necessarily be incomplete, on account of the wide range of the subject of dramatic contracts, **those authors desirous of further information are referred to the Secretary of the Society.**

WARNINGS TO MUSICAL COMPOSERS.

LITTLE can be added to the warnings given for the assistance of producers of books and dramatic authors. It must, however, be pointed out that, as a rule, the musical publisher demands from the musical composer a transfer of fuller rights and less liberal financial terms than those obtained for literary and dramatic property. The musical composer has very often the two rights to deal with—performing right and copyright. He

Digitized by Google

should be especially careful therefore when entering into an agreement, and should take into particular consideration the warnings stated above.

HOW TO USE THE SOCIETY.

1. EVERY member has a right to ask for and to receive advice upon his agreements, his choice of a publisher, or any dispute arising in the conduct of his business or the administration of his property. The Secretary of the Society is a solicitor, but if there is any special reason the Secretary will refer the case to the Solicitors of the Society. Further, the Committee, if they deem it desirable, will obtain counsel's opinion. All this without any cost to the member.

2. Remember that questions connected with copyright and publishers' agreements do not fall within the experience of ordinary solicitors. Therefore, do not scruple to use the Society.

3. Send to the Office copies of past agreements and past accounts, with a copy of the book represented. The Secretary will always be glad to have any agreements, new or old, for inspection and note. The information thus obtained may prove invaluable.

4. **Before signing any agreement whatever,** send the document to the Society for examination.

5. Remember always that in belonging to the Society you are fighting the battles of other writers, even if you are reaping no benefit to yourself, and that you are advancing the best interests of your calling in promoting the independence of the writer, the dramatist, the composer.

6. The Committee have now arranged for the reception of members' agreements and their preservation in a fireproof safe. The agreements will, of course, be regarded as confidential documents to be read only by the Secretary, who will keep the key of the safe. The Society now offers:—(1) To read and advise upon agreements and to give advice concerning publishers. (2) To stamp agreements in readiness for a possible action upon them. (3) To keep agreements. (4) To enforce payments due according to agreements. **Fuller particulars of the Society's work can be obtained in the Prospectus.**

7. **No contract should be entered into with a literary agent** without the advice of the Secretary of the Society. Members are strongly advised not to accept without careful consideration the contracts with publishers submitted to them by literary agents, and are recommended to submit them for interpretation and explanation to the Secretary of the Society.

8. Many agents neglect to stamp agreements. This must be done within fourteen days of first execution. The Secretary will undertake it on behalf of members.

9. **Some agents endeavour to prevent authors from referring matters to the Secretary of the Society; so do some publishers. Members can make their own deductions and act accordingly.**

10. **The subscription to the Society is £1 1s. per annum, or £10 10s. for life membership.**

TO MUSICAL COMPOSERS.

THE **Society undertakes to stamp copies of music** on behalf of its members for the fee of 6*d.* per 100 or part of 100. The members' stamps are kept in the Society's safe. The musical publishers communicate direct with the Secretary, and the voucher is then forwarded to the members, who are thus saved much unnecessary trouble.

THE READING BRANCH.

MEMBERS will greatly assist the Society in this branch of its work by informing young writers of its existence. Their MSS. can be read and treated as a composition is treated by a coach. The term MSS. includes **not only works of fiction, but poetry and dramatic works,** and when it is possible, under special arrangement, technical and scientific works. The Readers are writers of competence and experience. The fee is one guinea.

NOTICES.

THE Editor of *The Author* begs to remind members of the Society that, although the paper is sent to them free of charge, the cost of producing it would be a very heavy charge on the resources of the Society if a great many members did not forward to the Secretary the modest 5*s.* 6*d.* subscription for the year.

Communications for "The Author" should be addressed to the Offices of the Society, 39, Old Queen Street, Storey's Gate, S.W., and should reach the Editor **not later than the 21st of each month.**

All persons engaged in literary work of any kind, whether members of the Society or not, are invited to communicate to the Editor any points connected with their work which it would be advisable in the general interest to publish.

Communications and letters are invited by the Editor on all subjects connected with literature, but on no other subjects whatever. Every effort will be made to return articles which cannot be accepted.

The Secretary of the Society begs to give notice that all remittances are acknowledged by return of post, and he requests members who do not receive an answer to important communications within two days to write to him without delay. All remittances should be crossed *Union Bank of London, Chancery Lane,* or be sent by registered letter only.

LEGAL AND GENERAL LIFE ASSURANCE SOCIETY.

PENSIONS to commence at any selected age, either with or without Life Assurance, can be obtained from this Society.

Full particulars can be obtained from the City Branch Manager, Legal and General Life Assurance Society, 158, Leadenhall Street, London, E.C.

Digitized by Google

GENERAL NOTES.

Owing to the large demand for the December number of *The Author*, the editor would be greatly obliged if members, who do not file their copies, would kindly place that number at his disposal by returning it to the Society's Offices, 39, Old Queen Street, S.W.

On another page of this issue will be found the first of a series of contemporary criticisms which we propose to continue monthly. We believe that this series will be found exceedingly interesting. Most of the criticisms will be republished here for the first time, and will include contemporary appreciations of famous authors as well as reviews of their books.

While the series has been arranged for, we shall be glad, at the same time, to receive from our readers copies of criticisms which may be suitable for inclusion. Criticisms of living authors or bearing date later than 1850 will not be inserted.

It is extremely interesting to notice from time to time the sale of works of fiction and *belles lettres* in other countries.

Last month's issue of the *Bookseller and Stationer* of Canada, contains a return of the best selling books from the following Canadian cities: Calgary, Charlottetown, Collingwood, Edmonton, Hamilton, Kingston, Moncton, Ottawa, Peterboro, Quebec, St. Catharines, Sarnia, Stratford, Vancouver, Victoria, and Winnipeg.

The summary shows the following result:—

1. Weavers. By Gilbert Parker . 132 points.
2. Younger Set. By R. W. Chambers . . . . . 120 points.
3. Satan Sanderson. By H. E. Rives . . . . . 79 points.
4. Daughter of Anderson Crow. By G. B. McCutcheon . . 47 points.
5. Brass Bowl. By Joseph Vance 23 points.
6. Car of Destiny. By C. N. and A. M. Williamson . . . . 21 points.
7. Shuttle. By F. H. Burnett . 21 points.

Here it will be seen that there are two English authors, as we feel bound to count Mr. and Mrs. Williamson as one, against five American authors, although Mrs. Hodgson Burnett, at present, we believe, residing in America, was for a long time resident in England; but from the society's point of view we are pleased to note that two of the American authors, Mrs. Hodgson Burnett, author of "The Shuttle" and Mr. Joseph Vance, author of "The Brass Bowl" are members of the society.

The question of the sale of books in Canada suggests another point, viz., that there must be something wrong in the distribution of works over the colonial market by the present publishing methods.

Many accounts come before the secretary of the society relating to books closely connected with Canada, Australia, or South Africa, in which the colonial sales are put down at an infinitesimal amount. Suppose for example there is an English sale of 3,000 or 4,000 copies of a popular book, the natural deduction would be, if this book refers closely to one of the colonies mentioned, that the sales would be 1,500 to 2,000, if not more; but this is never the proportion. The reviews in the Canadian papers may be excellent, the reviews in the Australian and South African papers equally so in regard to each special book, but the author's returns, when the accounts come in, are miserable, although he hears from all quarters through his colonial correspondents that the book is being asked for. Within the last month two cases have been in the secretary's hands which tend to show the incompetence of the present methods. Indeed, an author who took the trouble to try and push in a limited way his own book, without any apparent difficulty got orders for forty or fifty copies.

The fact is, that the publishers must wake up, must take more personal interest in their colonial markets and must look closer into the methods. At present it seems to be evident that if the book clears its expenses on the English sales they do not bother about pushing the colonial. In this, as in many other ways, they show themselves wholly regardless of the author, his currency, or his financial success. But they should beware; for this "molluscry"—we borrow the word from a contemporary dramatic author—may be satisfactory for a time, but it is possible that they will find themselves—like the mollusc—ousted by others. A good English book that has a circulation of 10,000 copies in England ought with ease, if properly managed, travelled and advertised, to sell 2,000 copies—the figure is a low one in each large colonial centre—that is, ought to sell a number of copies in the colonies equal in its total to the English sales. We should be very glad if members of the society would take the trouble to compare the colonial sales with the sales in Great Britain and send particulars to the secretary of the proportions. For although he has at present a mass of evidence, the more that can be obtained the better, for then at last the publishers may be made to wake up.

If this undesirable stagnation continues, steps will have to be taken which we trust may

Digitized by Google

result in better returns. If a certain number of publishers in each colony can be got to see the advantage of contracting with an English author direct for a colonial edition, that author instead of getting 2*d.*, 3*d.*, 4*d.*, or 5*d.* a copy will be able to secure a much better royalty, for he will have eliminated a middleman, and will increase his sales by perhaps 50 per cent. Thus he will profit both ways.

There must be publishers in the colonies willing to grasp the situation, and to share the increase; in fact, we know there are in one colony, at any rate. But lastly, a great deal must lie with the literary agent; he is too often a mollusc also; he will pooh-pooh the idea and the author will succumb; but his point of view will be that all these separate contracts and negotiations, the trouble of finding out the right men, etc., will carry with them too much labour and worry, and he will rest content with the present methods because his money is safe and his annoyance is limited.

In the same way do agents now in many cases yield an author's valuable rights to a publisher rather than make a fight and risk the trouble of a new publisher and a fresh contract. The position may be satisfactory to the agent—no doubt is—but the author in the meantime, the unfortunate author, suffers.

THE programme to be presented at the next session of the International Publishers Congress to be held this year in Madrid has been published by the Permanent Bureau of the Congress at Berne, as follows:—

1. The Berne Literary Convention and copyright in the various countries that are members of the Convention. To be presented by Sgr. Gili of Barcelona.
2. Exchange of booksellers' assistants. To be presented by V. Ranschburg of Budapest.
3. The postal systems and their relations to publishers. To be reported on by V. Ranchburg of Budapest.
4. Copyright in letters and correspondence (*lettres missives*). To be reported by M. Lahure of Paris.
5. Competition with the publisher by the Government in publishing books. To be presented by W. Jullien of Geneva.
6. Organisation of an international bureau of information. To be presented by William Heinemann of London.
7. Maintenance of the published price.
8. "Aide-memoire" in the preparation of publishing contracts.
9. American copyright.
10. Means for expediting the transport of books.
11. The abolition of deposits prescribed by law and other formalities.
12. Trade vocabulary or dictionary. To be presented by a French publisher.
13. Practical means for the improvement of the commission business in the book trade. To be reported by Alfred Voerster of Leipzig.

In the absence of any intimation to the contrary we are led to suppose that the offices of the Bureau of the Congress are still under the same roof as those of the Berne Convention. This is no millennium for the lamb to lie down with the lion. We have always strongly objected to this arrangement on the ground of the influence of proximity, if not for more direct bias. The Berne Convention ought to remove itself from so dangerous a neighbourhood.

A MEMBER has called our attention to the following paragraph in the Postal Guide (p. 52, October issue):—

REPLY COUPONS.

Coupons interchangeable for stamps to the value of 25 centimes (2½*d.*) each in any country participating in the arrangement can be purchased at any Money Order Office in this country at the price of 3*d.* each for the purpose of prepaying replies to letters. The coupons can be exchanged by the addressees of such letters at the Post Office of the place of destination for local postage stamps.

An immense number of countries and colonies are included in the system, the more important being:—

Austria-Hungary.	Gibraltar.	New Zealand.
Belgium.	Greece.	Norway.
Canada.	Holland.	Roumania.
Denmark.	India (British).	Sweden.
Egypt.	Italy.	Switzerland.
France.	Japan.	Transvaal.
Germany.	Mexico.	United States.

Authors despatching MSS. abroad will do well to notice the existence of these coupons, which, we believe, is not generally known. The return of MSS. from foreign editors will be greatly facilitated by their use. As a rule, authors either enclose postal orders far in excess of the return rate, which is extravagant, or nothing at all, which is neither safe nor diplomatic. These coupons, then, are to be welcomed as a satisfactory solution of the problem.

Digitized by Google

THE DOOR.

ONCE as I sat working,
Danced a Fay to me :
Bright as childhood's fancy,
Gay with July's glee.

Softest sound of humming
Filled the London room ;
Books all turned to flowers,
Melted all the gloom.

Wicked fogs were reigning,
Not a whit cared he :
Drunk with breath of summer,
Laughed we merrily.

Flitted Fay before me,
Pulled me by the hand,
Showed me carvéd lintel,
Door of Fairyland.

Oh, the joy of op'ning,
Running through at last,
Leaving all the dulness
Shadows of the past.

Down that long steep passage,
Towards the growing light,
Who knows what adventure
Soon may loom in sight ?

Hark ! what's that behind us—
Was the door ajar ?
Did those dark shades follow,
Beck'ning from afar ?

See ! the walls shut round me—
Gone the charméd land :
Mortal may not find it
Holding mortal hand.

Yet sometimes I wonder,
Shall I see once more
That strange carvéd lintel,
Ope that hidden door ?

Is there place or limit ?
Is there hour or day ?
Sudden, straight before you
Gleams the secret way.

Ah ! dear valiant comrades,
Racing fast and far,
Catch the dreams I dream of,
Reach the dancing star.

Fill your hands with treasure,
Bring back what you find,
Make this world the fairer
For us—left behind.

F. F. MONTRESOR.

THE NOBEL PRIZE.

MR. RUDYARD KIPLING has been awarded the Nobel Prize for Literature for 1907, and we hasten to tender him our heartiest congratulations.

The value of the prize runs to about £8,000.

The Swedish Academy seems to have departed slightly from its former principles in awarding the prize this year. On previous occasions it has been awarded to men whose careers have virtually ended—in fact, as will be seen on reference to the list of holders, many of the recipients have died since. It is satisfactory to think, while congratulating Mr. Kipling, that he is still in the vigour of his middle age. It is not the business of the writer of this note to offer any criticism on Mr. Kipling's verse, or on what journalists call his vigorous and nervous English ; but all readers of modern literature have a warm place in their hearts for Mr. Kipling's short stories and many of his poems, the truest of which, perhaps, are not those included in "Barrack Room Ballads." Many, again, consider his jungle books, and those other books written on more imaginative lines, as the finest examples of his art. Whatever may be the judgment of the reader, two points at any rate appear indisputably in his writings—his sincerity and his vitality. Sincerity and vitality are the highest qualities we can look for this side of the Styx.

Members of the society will be proud that one of their number has received this distinguished honour. Mr. Rudyard Kipling has been a member of the council of the society since 1892.

THE PENSION FUND COMMITTEE.

IN accordance with annual custom, and in order to give members of the society, should they desire to appoint a fresh member to the Pension Fund Committee, full time to act, it has been thought advisable to place in *The Author* a complete statement of the method of election under the scheme for administration of the Pension Fund. Under that scheme the committee is composed of three members elected by the committee of the society, three members elected by the society at the general meeting, and the chairman of the society for the time being, *ex officio*. The three members elected at the general meeting when the fund was started were Mr. Morley Roberts, Mr. M. H. Spielmann, and Mrs. Alec Tweedie. These have in turn during the past years resigned, and, submitting their names for re-election, have been unanimously

Digitized by Google

re-elected. Mr. Spielmann resigned and was re-elected in 1907. This year Mrs. Alec Tweedie, under the rules of the scheme, tenders her resignation, and submits her name for re-election. The members have power to put forward other names under clause 9, which runs as follows:—

Any candidate for election to the Pension Fund Committee by the members of the society (not being a retiring member of such committee) shall be nominated in writing to the secretary at least three weeks prior to the general meeting at which such candidate is to be proposed, and the nomination of each such candidate shall be subscribed by at least three members of the society. A list of the names of the candidates so nominated shall be sent to the members of the society, with the annual report of the Managing Committee, and those candidates obtaining the most votes at the general meeting shall be elected to serve on the Pension Fund Committee.

In case any member should desire to refer to the list of members, the new list, taking the elections up to the end of July, was published in October. This list is complete, with the exception of the thirty-eight members referred to in the short preface. All further elections have been duly notified in *The Author*. They can easily be referred to, as members receive a copy every month.

It will be as well, therefore, should any of the members desire to put forward a candidate, to take the matter within their immediate consideration. The general meeting of the society has usually been held towards the end of February or the beginning of March. It is essential that all nominations should be in the hands of the secretary before the 31st of January, 1908.

BOOK EXHIBITIONS.

THREE book exhibitions—organised by the *Tribune*, *Daily Chronicle* and *Liverpool Courier*—have recently come under our notice, for all of which we have nothing but praise. This development of advertising by which the organisers, publishers, booksellers, authors and public benefit equally cannot be commended too highly; indeed, it is to be hoped that book exhibitions will increase and multiply throughout the country. November and December are, no doubt, the chief months when such exhibitions can supply an obvious need; but in London, at any rate, a permanent display of this character would be of the greatest advantage to everybody concerned. There is no reason why, if these exhibitions are established and conducted efficiently, they should not become a great assistance to the trade as well as a social centre for the townsman.

To place under one roof all the latest books as well as the more important or popular older publications is the strongest inducement to the public to patronise literature that can be devised. One can examine them at leisure, undisturbed by importunities to buy, but at the same time attendants are ready to hand to supply, if required, any and every detail of information. The short addresses on literary matters by leading authors and critics, which have been not the least pleasing feature of these very successful exhibitions, are certainly capable of development.

The majority of the much maligned public really has literary tastes; it is even willing to spend money on books; but it strongly objects to being hustled and compelled to make up its mind in a few trivial minutes—in this matter of books more, perhaps, than in any other. That is why second-hand bookstalls are so popular. The true bibliophile would cheerfully sacrifice, say, Mudie's for the least of the establishments in Charing Cross Road simply on the score of comfort.

The literary public is leisurely and easy-going, and it is right that inspection and purchases should be rendered as easy as possible in congenial and appropriate surroundings. Hitherto the buying of new books has been invested with all the low characteristics of common trading; they must be bought in a strenuous, snappy way, like groceries and game pies. It is unnecessary to point out to members of the society how wrong this is. The three newspapers mentioned above are therefore much to be congratulated on their efforts towards making the purchase of books—as is fit and decent—more of a pleasure and less of a business.

CONTEMPORARY CRITICISMS.—I.

POEMS BY JOHN KEATS. FOOLSCAP, 8VO, PP. 121.

. . . The attention of the public has been so frequently arrested and abused by these exhalations of ignorance, perverted genius and presumption that "poems" has become a dull feature upon a title page, and it would be well for the more worthy candidates for regard and honour, particularly at this physiognomical, or rather, craniological period, could the spirit of an author be reflected there with more expressive fidelity. A quotation from, and a wood engraving of, Spencer, therefore, on the title page of Mr. Keats' volume, is very judiciously and appropriately introduced, as the poetical beauties of the volume we are about to review remind us much of that elegant and romantic writer.

For the grand, elaborate and abstracted music of nature our author has a fine ear, and now and then catches a few notes from passages of that never-ending harmony which God made to retain in

Digitized by Google

exaltation and purity the spirits of our first parents. In "places of nestling green for poets made" we have this gentle address to Cynthia :—

> O maker of sweet poets! dear delight
> Of this fair world (etc.).

And also in his last poem, concerning sleep, the following interrogations and apostrophes are very pleasing :—

> What is more gentle than a wind in summer? (etc.)

The volume before us, indeed, is full of imaginations and descriptions equally delicate and elegant with these; but although we have looked into it with pleasure and strongly recommend it to the perusal of all lovers of real poetry, we cannot, as another critic has attempted, roll the names of Byron, Moore, Campbell and Rogers into the Milky Way of literature because Keats is pouring forth his splendours in the Orient. We do not imagine that the fame of one poet depends upon the fall of another. . . . We cannot then advance for our author equal claim to public notice for maturity of thought, propriety of feeling, or felicity of style. . . . But if the gay colours and the sweet fragrance of bursting blossoms be the promise of future treasures, then may we prophesy boldly of the future eminence of our young poet, for we have nowhere found them so early or so beautifully displayed as in the pages of the volume before us.

The youthful architect may be discovered in the petty arguments of his principal pieces . . . he seems to have a principle that plan and arrangement are prejudicial to natural poetry.

The principal conception of his first poem is the same as that of a contemporary author, Mr. Wordsworth, and presumes that the most ancient poets, who are the inventors of heathen mythology, imagined these fables chiefly by the personification of many appearances in Nature. . . .

In the fragment of a "Tale of Romance," young Calidore is amusing himself in a little boat in the park. . . . This fragment is as pretty and as innocent as childishness can make it, save that it savours too much—as indeed do almost all these poems—of the foppery and affectation of Leigh Hunt. . . .

There are some good sonnets; that on first looking into Chapman's "Homer," although absurd in its application, is a fair specimen. . . . "Till I heard Chapman speak out loud and bold," however, is a bad line—not only as it breaks the metaphor—but as it blows out the whole sonnet into an unseemly hyperbole. . . .

We might transcribe the whole volume were we to point out every instance of the luxuriance of his imagination and the puerility of his sentiments. With these distinguishing features it cannot be but many passages will appear abstracted and obscure. Feeble and false thoughts are easily lost sight of in the redundance of poetical decoration. . . .

We consider that the specimens here presented to our readers will establish our opinion of Mr. Keats' poetical imagination; but the mere luxuries of imagination, more especially in the possession of the proud egoist of diseased feelings and perverted principles, may become the ruin of a people—inculcate the falsest and most dangerous ideas of the condition of humanity—and refine us into the degeneracy of butterflies that perish in the deceitful glories of a destructive taper. These observations might be considered impertinent were they applied to one who had discovered any incapacity for loftier flights—to one who could not appreciate the energies of Milton or of Shakspeare—to one who could not soar to the heights of poetry—and ultimately hope to bind his brows with the glorious sunbeams of immortality.

G. F. M.

(*European Magazine*, May, 1817.)

"BENEDICK."

AMONG contemporaries Shakespeare singled out for constant portraiture a man whose character and fortunes the poet lovingly followed year by year. Every advance in growth was distinctly and freshly represented. Sir Charles Blount, eighth Lord Mountjoy, and afterwards Earl of Devonshire, was born in 1563, and died in 1606. He was the second of three sons born to James, sixth Lord Mountjoy, of the ancient name of Le Blonde or Blount. By prodigal disbursements at the Field of the Cloth of Gold, his grandfather impaired the estates; in the next generation his father evaporated yet more in a passion for alchemy. He may possibly have forecast the millions that were to be made from alkalies, but the age was not yet ripe for the success of such projects.

Sir Charles' eldest brother seems to have been no economist, and possibly was a boor. At any rate, his bequest to his brother was no more than a thousand marks, with the title. Under these disastrous conditions Sir Charles set himself to rehabilitate the glory of his ancient house. His advent at Court is chronicled thus: "He was much about twenty years of age, of a brown hair, a sweet face, a most neat composure, and tall in his person. The Queen was then at Whitehall, and at dinner, whither he came to see the fashion of the Court. The Queen soon found him out, and with a kind of affected frown asked the lady-carver who he was. She answered she knew him not; insomuch that inquiry was made from one to another who he

Digitized by Google

might be; till at length it was told the Queen he was brother to Lord William Mountjoy.

"This inquisition, with the Queen's eye fixed on him (as she was wont to do to daunt men she knew not), stirred the blood of this young gentleman, insomuch as his colour went and came; which the Queen observing, called him unto her and gave him her hand to kiss, encouraging him with gracious words and new looks; and so diverting her speech to the lords and ladies, she said that she no sooner observed him but that she knew there was in him some noble blood, with some other expressions of pity towards his house."

His portrait shows us a most soldierly man, bullet headed, of vivacious temperament. Black-eyed and alert, with arched and thick, but not bushy, eyebrows. His nose irregular with the slant said to betoken success and the dramatic faculty. The expression capable yet complacent, and merry withal. Over the orbits his forehead is prominent, but betokens less reverence or ideality than observation and constructive ability. It should be noted that his hair is scant on head and face, for this trait is noted jestingly once or twice in Shakespeare's plays. It is a constant device of the poet, in presenting his portraits of living men and women, to adhere strictly to such facts as relationship and triviality of behaviour, etc., and to disguise obvious resemblances which might attract public attention.

His ears were small and placed far back, while a small, refined, but somewhat saucy chin, finished the face. Intellectually he proved himself far-seeing, resourceful and decisive in action; witty, clear and precise in discourse; in humour and common sense abounding; in character constant, prudent, energetic and decided.

Such was the man Shakespeare painted as Biron, Benedick, Orlando, Brutus and Posthumous, and this Sir Charles Blount was the one man Lady Rich entirely loved, retaining her affections to the end. To one less lofty in mind than the poet the sight of these constant lovers must have been wormwood; but Shakespeare rose superior to a strain on his loyalty few men could have endured. The man Penelope Devereux loved must be nobly drawn in every mood, humorous or grave.

Lady Rich's passion for Lord Mountjoy was not *sans reproche*, yet in his admiration for her Shakespeare goes all lengths, even to condoning her fault. He was so convinced of the life of his literary work that the mere concealment of unpleasant truths was to him a sin.

SONNET XXXV.

No more be grieved at that which thou hast done.
  Roses have thorns, and silver fountains mud,
Clouds and eclipses stain both moon and sun,
  And loathsome canker lives in sweetest bud.
All men make faults, and even I in this,
  Authorising thy trespass with compare
Myself corrupting, salving thy amiss,
  Excusing thy sins, more than thy sins are,
For to thy sensual fault I bring in sense,
  Thy adverse party is thy advocate,
And 'gainst myself a lawful plea commence.
  Such civil war is in my love and hate,
That I an accessory needs must be
To that sweet thief which sourly robs from me.

The dark shades of unlawful love are omitted from all portraits of Sir Charles Blount and Lady Rich. As Orlando he is the guileless younger brother; as Posthumous the noble spouse (reversing legal position with Cloten), Lord Rich; as Brutus, the husband of Portia, great though misguided. And so Shakespeare brought "sense" in to justify his adored mistress even when she fell.

SONNET LXXXVIII.

When thou shalt be dispos'd to set me light,
  And place my merit in the eye of scorn,
Upon thy side against myself I'll fight,
  And prove thee virtuous though thou art forsworn.
With mine own weakness being best acquainted,
  Upon thy part, I can set down a story
Of faults conceal'd wherein I am attainted;
  That thou, in losing me, shalt win much glory,
And I by this will be a gainer too;
  For bending all my loving thoughts on thee,
The injuries that to myself I do,
  Doing thee vantage, double vantage me.
Such is my love, to thee I so belong.
That for thy right myself will bear all wrong.

During his early manhood, and as long as might be, Lord Mountjoy kept out of England and turned, as has been noted, all his thoughts to the re-establishment of the glories of his ancient house. He was the most brilliant general of his day. At length, about the time of the plays "As You Like It," and "Much Ado About Nothing," he was the recognised lover of Lady Rich, and later had by her several children.

The story of the chivalrous but disconcerting zeal of his young chaplain, Laud, belongs to the life-history of that prelate and to the play of "Measure for Measure."

Lord Mountjoy's connection with the Earl of Essex, Lady Rich's brother, and especially in relation to the cruel execution of Queen Elizabeth's favourite, still remains unrecorded, and needs a few words. For some time, and markedly after Essex's victory at Cadiz, he had been in the eyes of the English people the favourite successor of the ageing sovereign. That her brother should wear a crown may also have been Lady Rich's ambition, and Mountjoy seems to have entered into their plans. During Mountjoy's absence in Ireland, however, the Earl of Essex rashly precipitated matters, and Mountjoy found himself, or thought himself, compelled to withdraw his promised support. This proved to be the death-blow to Essex's hopes, and brought about his downfall.

Digitized by Google

Shakespeare's play of "Julius Cæsar" probably depicts this tragic moment in the lives of both—Lord Mountjoy standing for Brutus, Lady Rich for Portia. With the accession of James I. Lady Rich had been brought into the highest Court favour, and had shown her appreciation of Ben Jonson by appearing in a masque written by him. Could two more cruel blows have befallen Shakespeare than both to be passed over as poet laureate in favour of one whose rise he had assisted, an intellect immensely inferior to his own, and to see him also patronized by his earthly muse. To this period belong undoubtedly his terrible dramas of "Othello" and "King Lear." But he was to be saved by a yet more cruel blow. A great tragic fate overtook the Earl and Countess of Devonshire. Their marriage having brought about a complete disgrace at Court, the shock of such dishonour occasioned, in 1604, the death of Mountjoy, and he was followed to the grave not long after by his countess.

Her sad death revived Shakespeare's love for her, and several of the characters in his later tragedies seem to be a sort of *amende honorable* to her memory. Imogen and Marina may be mentioned amongst others.

LITERARY YEAR-BOOK.*

General Review.

IN 1896 appeared two promising annuals. They were published respectively by Mr. George Allen and Messrs. Virtue & Co., under the titles of "The Literary Year-Book" and "The Year's Music." The latter, it may here be noted, was a literary record of musical events, publications and so forth, on the lines of "L'Année Musicale" of Paris, and was intended to do for the profession of music in this country what the former volume sought to achieve for authors. After five lean years of struggle, the musician's annual gave up the ghost. Not so the "Literary Year-Book." Being more intelligently compiled, it gradually waxed fat. Since Messrs. Routledge have mothered it its well-being has been assured, and its *embonpoint* has been accentuated. Thus, the twelfth annual volume, now before us, is bulkier than ever. In many respects it indicates a marked improvement on previous issues.

Classification of Authors.

Compared with last year the Who's Who of Authors has been augmented by twenty pages. This is exclusive of a new feature, namely, an addendum of Irish writers and scholars. As Ireland is so much emphasised, it is strange that Professor Ebenezer Prout, of Dublin University, whose long list of educational works on musical theory have been translated into most Continental languages, is not noted under authors. Much to be commended, this year, is a classified index of writers, occupying some thirty pages. This should be useful to publishers seeking writers on special subjects for magazines, or editors in a hurry wanting articles by experts. To readers, also, this section should be of great interest. Nowadays, when it is the rule rather than the exception for a writer not to keep to one publisher, the specialist is easily lost sight of. By reference to this part, readers can see at a glance the names of writers on subjects most appealing to them. Thus, the student of astronomy, who turns to science, discovers quickly names of living authors specialising on that celestial subject. Likewise, the botanist has facility to remind himself of some author whose name has slipped his memory. In the same way as science is classified, perhaps another year the editor may think fit to subdivide the many columns of fiction, separating those novels which are historical, dramatic, seafaring, quasi-scientific, or which deal with the East or the West-End, are neurotic, or are miscellaneous as regards their flavour.

Publishers, Etc.

Owing to revision, British and foreign literary agents occupy a page more than they did last year. For the same reason, typists have a list nearly double its previous length. Presumably only those firms that send in their names are noted, since one of the best known, having a room in the House of Commons, is ignored. British and foreign publishers, also, take up more space than hitherto, indicating that the editor endeavours to bring the book up-to-date. We again venture to point out that, as certain music publishers have been included, mention of them should be made more complete. For example, the famous house of Novello, which has issued monumental works of a biographical character, and that of Augener, of world-wide reputation for theoretical text-books, are conspicuous by their absence.

Booksellers and Periodicals.

About a year ago there was a great stir in the Book World. Many people were anxious as to what might be the result to the retail book trade. Reference to the revised list of London and provincial booksellers happily shows that there is no diminution in the number of people engaged in the distribution of books. Moreover, in spite of many

* George Routledge & Sons, Ltd., 12th annual vol., 1908.

Digitized by Google

changes and the hardness of the times, the section devoted to periodical publications is no smaller than it was before. It might have been larger if it had been more carefully compiled. Casual examination shows many omissions. These are a few which we note :—*Banffshire Journal* (editor, Alex. Ramsay), Tuesday, 2*d.* ; *Baptist*, 1*d.* weekly (editor, T. H. Stockwell), Creed Lane, E.C. ; *Baptist Times*, 1*d.* weekly (editor, Rev. J. H. Shakespeare); *Derbyshire Times* (Wilfred Edmunds, Limited), twice a week ; *Hereford Times* (Anthony Brothers, Limited), 2½*d.* Liberal ; *John Bull*, Saturday, 1*d.*, 186, Fleet Street, E.C. ; *Lincoln, Rutland and Stamford Mercury* (Mrs. Todd-Newcomb), established in 1695, one of our oldest papers, High Street, Stamford, and 146, Fleet Street ; *Nottingham Guardian* (Forman & Sons), 1*d.* weekly, Conservative ; *Planet*, a weekly which well deserves mention ; *P. T. O.* (T. P. O'Connor's), Saturday, 1*d.*, 5 Tavistock Street, W.C. ; *Sheffield Weekly News* (W. C. Leng & Co.), 1*d.* ; *Southport Visitor* (established 1844), thrice weekly, 1*d.*, Southport, and 101, Fleet Street ; *South Wales Daily News* (Duncan & Sons), 1*d.* Liberal ; *Sporting Life*, *Sporting Times* and the *Sportsman* are not mentioned, although they frequently pay better than certain papers which are ; *West Sussex Gazette* (established 1853), 1*d.* weekly, High Street, Arundel ; *Western Morning News* (editor, T. Canning Baily), Plymouth, 1*d.* Independent ; *Western Daily Mercury* (editor, R. A. J. Walling), 1*d.* Liberal.

Libraries.

Foreign annuals, also, are not so complete as they ought to be. Literary societies, British and foreign, occupy slightly more space than they did last year. The library section, prepared with the assistance of the Library Association, is admirable so far as our own country and the Colonies are concerned. This part is thirty-eight pages longer than it was last year. An essay written by an expert, entitled, "How to become a Librarian," will be read with general interest. In the friendliest spirit, we again plead that the foreign section, devoted to Continental libraries, should have justice done to it. No mention is made of the many valuable libraries in Italy, Spain, Switzerland, and the various German States. Such information would be speedily furnished if, when the foreign publishers (noted on p. 481) are circularised, a request were added, asking for the necessary particulars. To British writers on the Continent, the inclusion of such libraries would prove of value, and should tend to increase the sale of the Literary Year-Book abroad. Another year, particulars relating to the Nobel prizes might, possibly, be bound at the end as an appendix, so as to record the award for literature—an announcement of supreme interest in such a volume.

Cheap Reprints.

A delightful feature, at the end of the 1907 "Year-Book," was a complete bibliography of Meredith's works. This year the editor has introduced another novelty which will be widely welcomed by all writers and readers. It is a carefully tabulated list of the cheap reprints of books, laboriously collected from the catalogues of no fewer than twenty different publishers. When there is so much that is excellent, we hesitate to find fault in any way. We merely hint, therefore, as courteously as possible, that the arrangement which causes booksellers to come after publishers, and libraries to follow societies, is unnecessarily confusing. In making up the 1909 volume, if the various sections were bound in alphabetical order, as given in the contents-index, each page being headed with the name of its section, the book would be far handier as a work for ready reference. In that case, the obituaries might have a section to themselves in their proper place.

Turning to the 1901 "Year-Book," we find obituary notices occupied ten pages of considerable interest and value. Here, writers who have passed away are dismissed by a short paragraph in the preface, which is scarcely honouring the dead. Some of the principal authors, who have gone to their rest, are noted down, but amongst those whose names are omitted are the following :—Sir George Armstrong, proprietor of the *Globe*, and part-owner of the *People* (d. April 20, aged 71) ; Karl Blind, German socialistic writer (d. May 30, aged 80) ; W. J. Craig, Shakespearian scholar and writer (d. December 12, '06, after the 1907 "Year-Book" was published, aged 63) ; Archibald Gunter, author and playwright (d. February 25, aged 59) ; John Kells Ingram, LL.D., author of "Who fears to Speak of '98 ?" and other lyrics—a great scholar—(d. May 1, aged 83) ; Eugene Lee Hamilton, poet and novelist (d. December 10, aged 62) ; Alexander Macblain, LL.D., Keltic scholar (d. April 5, aged 52); Wallace Mackay, artist and author (d. April 17, aged 56) ; A. D. Murray, editor *Newcastle Journal* for thirty-seven years (d. July 20, aged 68) ; Adolf Neubauer, M.A., sub-librarian of the Bodleian at Oxford (d. April 6, aged 76) ; Henry F. Pelham, president, Trinity College, and Camden Professor of Ancient History (d. February 12, aged 60); W. Stewart Ross, better known as "Saladin," poet, historian and controversialist (d. December, '06, aged 62) ; Rev. Gunion Rutherford, head-master of Westminster School, author of many learned works (d. July 19, aged 54); Howard Saunders, the eminent naturalist, author of "Manual of British Birds," etc. (d. October 20, aged 72) ; Very Rev.

Digitized by Google

Robert Story, principal of Glasgow University, and a busy writer (d. January 12, aged 71); and Dr. John Strachan, professor of Greek and Philology at Manchester University (d. September 25, aged 46). It is much to be desired that a "Literary Year-Book" should give a complete record of literary men of note who have passed away during the preceding twelve months, and surely an eye can be kept on the obituary list of the *Times*, and entries made in the blank pages for memoranda by one of the editor's assistants, as well as the reviewer to whom the book may be sent.

In Conclusion.

We have no desire, since perfection in this work is impossible, unduly to emphasise shortcomings. On the whole, this volume is an admirable compilation and should be on the desk of every author, publisher, editor, bookseller, librarian and student. The "Year-Book," although it has increased in size, has, it is pleasant to note, not increased in price. It is to be hoped that, by appealing to more purchasers, its sale will augment steadily year by year, so that the cost entailed in augmenting some of its sections may be more than justified.

A. R.

WRITERS' YEAR-BOOK, 1908.

THE 1908 edition of this neat and serviceable annual gives evidence that the editor is waking up to the needs of his public. Several new features are included, the most important of which is a separate table of "all the leading American journals and magazines."

"It is not generally known"—says the editor in the preface—"that there is an opening for both literary and journalistic matter across the Atlantic. Many of the American papers pay better than their English contemporaries." This is quite true, but journalists especially will discover the necessity of cultivating the American touch should they desire success in transatlantic contributions. A knowledge of American spelling and pronunciation—for instance the letter "z" is commonly pronounced "zee"—and of words to be avoided—as "tumbler" in its sense as a glass—is almost essential. There are many pitfalls for the tyro in American journalism. We remember meeting the sub-editor of a Philadelphia journal who looked as if life held no more joys for him. "I've been wading through 20,000 English," he said, wearily, "laying off the 'u's."

Only a very few of the American publications given have any indication of what they are likely to accept; humorous journals are, with one exception, omitted—perhaps advisedly; and many are without definite address or even price. The list seems to have been got out rather hastily and needs a great deal of revision and amplification. Many periodicals—unless their scope and aims have been altered suddenly to an astonishing degree—would have no use for English contributions; for example the *Wasp* and *Town Talk*, both of San Francisco.

There is mention made in the preface of the coupon system now available for the prepaying of return postage from foreign countries, of which we give fuller particulars elsewhere; and a good point is made when it is stated that "if accompanied by illustrative photographs the matter (for the American market) stands a better chance of acceptance." This is especially true of the Sunday editions of American dailies, the more important of which might have very well been included.

The list of American publishers has not been improved upon; no details or particularised addresses are given in any case.

Other new features are lists of press cutting agencies, and of photographers and others who supply pictures and photographs for illustrating books and articles.

The "Year-Book" supplies a want without doubt, but we certainly look for far more intelligence and enterprise in its composition than is therein apparent. We believe this is the third year of re-issue; but the improvement over preceding numbers is not very marked. While from its nature the book commands success, we trust that in future editions it will do more towards deserving it.

Z.

THE BUILDING OF A BOOK.*

THIS volume, which is made up of contributions from various experts on the subject, is obviously American, both in design and in execution, and is intended as a *vade mecum* to the reader and book lover rather than to the more practical or technical student, although it contains much that may be profitably studied by the latter. At the same time, it may be observed that the treatment of the several articles by different authorities is sometimes of an order which is too complex or involved for the ordinary reader who is not actually engaged in the production or manufacture of books.

The great difficulty in a book of this kind is that the subjects can only be treated in a very

* "The Building of a Book." Edited by Frederick H. Hitchcock. Published by T. Werner Laurie.

Digitized by Google

scanty fashion owing to limits of space, and, consequently, any article can only touch the fringe of a particular subject. Nevertheless, much that is given is good and to the point.

Mr. Theodore L. De Vinne, the eminent printer of New York, writes the introductory chapter of this work, and his remarks, coming from such an authority, are entitled to our best consideration. Modern improvements in printing appliances and present day requirements demand great care and foresight on the part of the producer of books, whether he be publisher or printer; otherwise, in these days of keen competition, failure must result, because the public demands both cheap and well-produced literature of all kinds.

Some allowance must be made in reading this work for the different methods prevailing in America from those adopted in this country, but these differences, generally speaking, are only those of minor details. One great difference is, that here in England machine composition is not employed to the same extent for book type-setting as in America. Here it is chiefly used for newspaper and magazine printing, but there can be no question as to its more general adoption in England later on; for to use a picturesque American expression, "it has come to stay" with us. It is simply a matter of time in beating down certain prejudices which exist here against the machine composition of type for book-printing.

This book may, then, be recommended to all those who are concerned in the making of books, of which there is no end. To criticise the more practical part of this work is not a difficult task, for there is little in it to which exception can be taken but for the reservations which have already been made as regards the different customs prevailing between the two countries. It may, however, be suggested that, although a synoptical table of contents is included in the preliminary matter, in the event of a reprint being called for, a subject index should be added. Also a glossary explanatory of the more technical terms running through the book would be very serviceable to its readers.

The chapter on "The Printing Press," by Mr. O. L. Raabe, although largely historical, is one of the longest and most interesting in the volume. Altogether, the more technical part of the volume may be generally accepted by the reader and book lover as one giving a useful account of the many arts and crafts which contribute to the making of a book from cover to cover.

CHAS. T. JACOBI.

Mr. Jacobi has dealt with the technical side of his work; it remains to say a few words on the other chapters.

A chapter on "The Author," by G. W. Cable, contains nothing very new. He recognises that the limits allowed him do not give sufficient scope, but he makes a point, which every author should consider, namely the technical limits of his art.

Mr. Paul K. Reynolds discusses the literary agent. Readers of *The Author* have already had their fill of this subject. He states: "Realising that the authors and publishers are partners in an enterprise whose success depends upon a frank and clear understanding, he will do his best to make such relations friendly and harmonious, and to the mutual advantage of both parties to the contract, *never forgetting, however, that his especial client is the author, and that it is his duty to represent the author's interests.*" If we concede the first statement to be true, which in most case it is not, although the interests of both partiess lie in the best attainable sale, the latter part of the quotation —the italics are ours—is of vital importance; the position is sometimes delicate, and the agent has been known to forget that he acts for the author in his desire to be on too friendly terms with the publisher, but the chapter has some useful hints. The chapters on "Publicity, Reviewing and Criticism" are sound pieces of work within their limitations, setting out the United States standpoint, and "The Travelling Salesman" may be read with advantage by the travellers of Great Britain.

COBWEBS OF CRITICISM.*

IF there be anything capable of soothing the adversely criticised author, it is this book, which Mr. Hall Caine—who wrote and compiled it as long ago as 1882—has republished with a new preface. Every author who has tasted of the whip and the scorpion should read these criticisms of the seven poets — Wordsworth, Southey, Coleridge, Byron, Leigh Hunt, Keats and Shelley—by the side of which their worst lashings will appear as encouraging pats.

"These critiques are dead now," says Mr. Hall Caine, "and it seems almost sorry sport to summon them from their graves and make them walk in their shrouds in a light from which seventy years' twilight has been spirited away. But surely their sinister figures, that look out through the film of the vanished eyes of the years that are gone, should

* "Cobwebs of Criticism," by Hall Caine. (The New Universal Library.) London: George Routledge & Sons. 1908.

Digitized by Google

for ever stalk through the world as a witness and a warning."

One is amazed at the hatred and malice manifested. In those days the doctrine of the indivisibility of art and morality was predominant, and whenever the vehicle was unassailable the sentiment it conveyed was readily converted into an offence against decency. This done, it was easy to ignore the book under review for the author's person and peculiarities. For illustration, here is a short cut to calumny by a *Blackwood* reviewer of Leigh Hunt: "The poetry of Mr. Hunt is such as might be expected from the personal character and habits of its author." And there he is fairly on horseback and can sneer to his heart's content at poor Hunt for wearing no neckcloth and cutting his hair in imitation of the prints of Petrarch. *Blackwood* seems to have possessed an inexhaustible supply of verbal garbage.

Of course the relative positions of authors and critics were factors in the tremendous crushing power of the famous—and infamous—reviews. The profession of letters was still under the shadow of Grub Street, and a dedicatory licking of titled boots was not lacking as evidence of the prostitution of the Muses. Critics announced themselves as the voice of the people, and the people—good souls—were highly entertained at the caperings of their self-appointed representatives on the defenceless body of this and that author. How could poets obtain, or even expect, a worthy estimate at a time when the finer feelings were synonymous with effeminacy, brutality was an attribute of manliness, and the popular ideal was a "bruiser"? Naturally, they were regarded as only fair game with no close season.

"Hazlitt is your only good damner," said Keats. "If ever I am damned I should like him to damn me." A compliment indeed when back-stabbing, foul insinuation and defamation of character were legitimate weapons of criticism! The worst a modern author has to fear is neglect, such as slew Chatterton. He even welcomes adverse criticism as long as the damning is done with a capital "D"; while the morality of his books is rarely identified with his own. Criticism, on the other hand, has lost its halo, and its thunderbolts are as terrible as damp squibs.

We shall say nothing about the beautiful and obvious moral of "Cobwebs of Criticism." It may be safely left to the perspicacity of the reader.

THROUGH THE MAGIC DOOR.*

HOW willingly do men listen when one speaks of his books and his pet authors! "Love of books is evidently the love of wisdom, which has been proved to be ineffable"—thus Richard of Bury in his "Philobiblon." And love of their authors is ineffable also. What man is there, speaking in praise of this and that immortal, but deems himself at the moment touched with their godhead? He is immortal because he is in the company of gods. So is every man at his best discoursing of his precious volumes. Indeed, do we not judge most of a stranger by his literary opinions?—hail him as a brother when his judgment coincides with ours, and write him down an ass should he proclaim our favourite a man of no account, a decadent, "or worse." Nor is this all, for none can write or speak concerning books without revealing strongly his own personality.

And so it is when in the volume before us the author takes us through the magic door—which stands invitingly open on the frontispiece—into the inner chamber of his life and of his thoughts. He takes down volume after volume from their shelves, all the grand old volumes one never tires to read and hear about—Scott, Boswell and Gibbon, Pepys, Borrow and Reade; why trouble about order of precedence where all are equally dear?—the famous old novels and histories, the works of science and of the sea, and tells us simply and directly why he likes this one and what he dislikes in that, with a quotation here, a story there, and a bit of autobiography over yonder, until we feel we know him better than ever before, and that he is a rare good fellow.

Then coming easily down to the moderns, how lovingly he turns again to "Richard Feverel" and runs the back of his forefinger along his Stevensons. What a wonderful, elusive subject for discourse and analysis R. L. S. is, to be sure! We toss his genius like a ball in the air and deny it, spreading empty palms, when thwack! it falls stunningly on our heads and raises a lump. We may deny him genius, but it is there; we may deny him faults, but—blessed faults!—there they are; we may deny him immortality, 'twould be more profitable to deny his existence. It is of a truth a delight to hear every fresh speaker on Stevenson—much more delight when the speaker has come within the ken of him.

Good Sir Arthur! you are of a verity entertaining and hospitable; leave open that magic door. We would surely pass through again.

Z.

* "Through the Magic Door," by Arthur Conan Doyle. London: Smith, Elder, & Co. 1907.

Digitized by Google

CORRESPONDENCE.

On the Exercise of Licenser's Office.

Sir,—But for the recent public, or quasi public, performance of a certain play, and for the last plain, straightforward paragraph of the article by the *Times* dramatic critic on it, I should have felt my silence on this subject justifiable. Now, after the performance of "Waste," I feel that it would be culpable. Therefore I am conscientiously compelled to declare myself entirely in favour of the retention of the censorship of plays. Personally I should like to see the office worked by a committee of three experienced men whose chairman should have the casting vote; but this is a detail.

Probably the production of the play to which I have already alluded may have caused some of the signatories to the "Anti-Licence" paper to reconsider their previous decision.

Yours faithfully,

F. C. Burnand.

Pension Fund.

Sir,—In proportion to the number of members belonging to the Society of Authors there seem few subscribers or donors to the Pension Fund.

Although there may be no one now whose circumstances warrant applying for a pension, it may well happen that in a few years' time, when many members will have attained the age of sixty (the earliest age, I believe, at which a pension is granted), several will be in need simultaneously, when funds might not be available to meet the requirements of all.

If it were made a compulsory rule that every member should on payment of his or her subscription send the sum of one shilling in addition to go towards the Pension Fund (unless exemption through poverty were claimed—a very unlikely contingency), a sum of at least £85 yearly would be raised without any trouble. This is taking the number of members at 1,700 (a low estimate), and they are far more likely to increase than diminish.

If this sum, instead of being invested, were paid towards the pensions already existing the accumulated funds would go on increasing steadily at compound interest. But if, as may reasonably be hoped, many members who can afford it would give considerably more than one shilling, the original fund might either be added to or scarcely drawn on at all, so that when need arose there would be an income to meet it.

Many a poor soldier died in want while the Patriotic Fund was in possession of thousands and thousands, and, beyond a certain amount for security, such as existing annual subscriptions would probably ensure when added to the capital, there seems no reason for accumulated funds. When every member of a brotherhood subscribes to a fund it becomes a Mutual Benefit Society, a species of slate club (and none, when in real need, should hesitate to avail himself of its advantages), instead of a charity, than the idea of which nothing can be more repugnant, both to recipients and donors.

A. Harcourt Roe.

On Gratitude.

Sir,—It has often occurred to me that while there must be a great number of members of the Society of Authors who are so happy as to have little occasion to take advantage of its services beyond the occasional advice, verbal or written, of its secretary, there must be a certain proportion of members whose ill fortune it is often to be "in the wars," so far as their relations with publishers and editors are concerned, and on whose behalf, therefore, the society is put to much expense. That no member need feel under any obligation because he uses the society more than another, goes without saying, since this is only a matter of chance, and probably in the long run the law of averages puts everything right. Still, it does happen sometimes that a member would like to show his gratitude, and, if he is in a position to do this by some gift to the Society's funds, he would willingly do so if he knew how to work out his intention. Of course he could find out by addressing the secretary, but this probably he hesitates to do, since, after all, it is a very small sum he has in mind. I would suggest, therefore, that it is made clear to the members that the society is willing to accept donations to the funds, although, of course, it does not in any way solicit or expect them.

Yours faithfully,

"Lewis Melville."

(There are two funds of the society which especially seem fitted for the purpose suggested in the preceding letter, the Capital Fund and the Pension Fund. The Capital Fund is the Reserve Fund at the disposal of the committee with which to meet any heavy expenditure incurred in maintaining the rights of its members. Its present amount is just over £1,000, a small sum to meet a case carried to the House of Lords, or a brisk agitation for Copyright Reform. The committee have had much pleasure in acknowledging no less than five donations within the last three months. These have been added to the Capital Fund, unless specially marked for another purpose.

The need of the Pension Fund speaks for itself. —Ed.)

Digitized by Google

NOW READY.

THE

LITERARY YEAR-BOOK,

1908.

Crown 8vo, cloth gilt, 5s. net.

The chief features of this Annual, now in the twelfth year of its publication, are:—

1. **THE EDITOR'S PREFACE,** containing an accurate Review of the Literary Year, 1907, with an account of Trade changes and Trade topics, including the Book-Club controversy, and of all other matters of Literary interest.
2. **AUTHORS' DIRECTORY,** containing a full list of British, Irish, American, and Foreign Writers, their chief works, addresses, &c., revised to date.
3. **INDEX OF AUTHORS,** arranged under the subject-headings of their work, by which it can be seen at a glance which and how many writers are engaged in Fiction, Biography, History, and so forth.
4. **LAW AND LETTERS,** an invaluable section for Authors, comprising articles on the Law of Copyright, the relations between Author, Publisher, and Agent, with an examination of the Memorandum of Agreement.
5. **PUBLISHERS' DIRECTORY,** descriptive and complete.
6. **PERIODICAL PUBLICATIONS and CONTRIBUTORS' GUIDE,** another invaluable section for Authors, containing a full list of Magazines, Newspapers, and Reviews, their Editors, addresses, &c., and information as to contributions.
7. **LIBRARIES—PUBLIC AND OTHER,** a section compiled with the assistance of the Library Association, and containing articles on "How to become a Librarian," &c., besides the only full list in the Kingdom of the Returns of Public and other Libraries.
8. **SUPPLEMENT: CLASSIFIED LIST OF POPULAR REPRINTS** at the price 5s. to 8d. This handy guide to the numerous series of reprints now flooding the market has never been done before, and will prove a veritable boon to the man who wants to buy the best and cheapest edition of any book, and is in doubt as to where and at what price it may be obtained.

Lists of Societies, Booksellers, Literary Agents, Typists, Indexers, &c., &c., are included, and the whole Volume forms an indispensable handbook to all who are interested in books or engaged in literary work.

"The Writer's Whitaker."

The LITERARY YEAR-BOOK,

1908.

Crown 8vo, cloth gilt, **5s. net.**

GEORGE ROUTLEDGE & SONS, Ltd., Broadway House, Ludgate Hill, E.C.

Digitized by Google

- - TO - -

Authors and Journalists.

The writer, whether he aspires to write novels, short stories, or articles, often spends years in uncongenial work; rebuffs and drudgery being the only return for time and labour spent.

The "Success" Course of Literary Training promoted by the Literary Correspondence College, teaches the aspirant to serve his apprenticeship to Literature in the briefest time possible. The lessons are written by a well-known novelist whose name and work are world-famous.

For full particulars write at once for pamphlet D.I. to the LITERARY CORRESPONDENCE COLLEGE, 9, Arundel Street, Strand, W.C.

FIRST LESSONS IN STORY WRITING.

By BARRY PAIN. ***2s. 6d. net.***

Sent Post Free by the Publishers, The Literary Correspondence College, for 2s. 8d.

Of this work the WESTMINSTER GAZETTE writes: "The beginner who takes these lessons to heart may be quite assured of an advantage over his competitors."

ESTABLISHED] *The Athenæum Press, Taunton.* [XVIII. CENT.

BARNICOTT & PEARCE

INVITE ENQUIRIES RESPECTING PRINTING.

ESTIMATES OF COST, AND OTHER DETAILS, PROMPTLY GIVEN.

"A CHRISTMAS REVERIE," By Arthur E. Caleb, Late Scholar Muir Central College, Allahabad,

And Author of "A Study of the English Language." 5 by 4. Smith. 6d. net.

Extract from *The Athenæum.*—"There is much charm, tenderness, and feeling in his poem, entitled 'A Christmas Reverie.' The exuberance of its metres and rhymes is not more astounding than its sustained ebullience of amorous imagination, its metrical verbosity than its frenzied erotomania. We heartily recommend this pretty little poem to the general public."—Dated January 10th.

For Copies apply to W. H. SMITH & Co., 103, High Road, KILBURN.

AUTHORS' TYPEWRITING.

Novel and Story Work ..	9d. per 1,000 words; 2 Copies,			1/-
General Copying	1/1	"	"	" 1/3
Plays, ruled	1/-	"	"	" 1/4

Specimens and Price List on application.

MISS A. B. STEVENSON, Yew Tree Cottage, SUTTON, MACCLESFIELD.

LITTERÄRA FÖRMEDLINGSBYRAN, STOCKHOLM, SWEDEN,

deals on commission with the translation, publication, and acting rights of Novels, Romances, Plays, &c.

"THE AUTHOR."

SCALE FOR ADVERTISEMENTS.

[ALLOWANCE TO MEMBERS OF THE SOCIETY 20 PER CENT.]

Front Page	£4	0	0
Other Pages	3	0	0
Half of a Page	1	10	0
Quarter of a Page	0	15	0
Eighth of a Page	0	7	6
Single Column Advertisements ... ... per inch	0	6	0
Bills for Insertion ... ... per 2,000	3	0	0

Reduction of 20 per cent. made for a Series of Six and of 25 per cent. for Twelve Insertions.

Advertisements should reach the Office not later than the 20th for insertion in the following month's issue.

All letters respecting Advertisements should be addressed to the ADVERTISEMENT MANAGER, *The Author* Office, 39, Old Queen Street, Storey's Gate, S.W.

Printed by BRADBURY, AGNEW, & Co. LD., and Published by them for THE SOCIETY OF AUTHORS (INCORPORATED), at 10, Bouverie Street, London, E.C.

Digitized by Google

The Author.

(The Organ of the Incorporated Society of Authors. Monthly.)

VOL. XVIII.—No. 5. FEBRUARY 1, 1908. [PRICE SIXPENCE.

CONTENTS.

	PAGE
Notices	121, 139
Committee Notes	122
The Special General Meeting	124
Books published by Members of the Society	127
Literary, Dramatic and Musical Notes	128
Paris Notes	131
Modifications of the Articles of the Berne Convention, proposed at the Conference of Neuchatel in 1907	132
Berne Convention	133
Magazine Contents	137
Warnings to the Producers of Books	138
Warnings to Dramatic Authors	138
Warnings to Musical Composers	138
How to Use the Society	139
To Musical Composers	139
The Reading Branch	139
Legal and General Life Assurance Society	139
General Notes	140
W. L. Alden	141
United States Copyright	142
Performing Rights in Musical Compositions	144
Concerning the Telling of a Story	145
On a Point in Translation	148
Books at Auction	149
Contemporary Criticisms.—II.	150
Correspondence	151

PUBLICATIONS OF THE SOCIETY.

1. **The Annual Report for the current year.** 1*s.*
2. **The Author.** Published ten months in the year (August and September omitted), devoted especially to the protection and maintenance of Literary, Dramatic, and Musical Property. Issued to all Members gratis. Price to non-members, 6*d.*, or 5*s.* 6*d.* per annum, post free. Back numbers from 1892, at 10*s.* 6*d.* per vol.
3. **Literature and the Pension List.** By W. MORRIS COLLES, Barrister-at-Law. 3*s.*
4. **The History of the Société des Gens de Lettres.** By S. SQUIRE SPRIGGE. 1*s.*
5. **The Cost of Production.** (Out of print.)
6. **The Various Methods of Publication.** By S. SQUIRE SPRIGGE. In this work, compiled from the papers in the Society's offices, the various forms of agreements proposed by Publishers to Authors are examined, and their meaning carefully explained, with an account of the various kinds of fraud which have been made possible by the different clauses therein. 3*s.*
   Addenda to the Above. By G. HERBERT THRING. Being additional facts collected at the office of the Society since the publication of the "Methods." With comments and advice. 2*s.*
7. **Copyright Law Reform.** An Exposition of Lord Monkswell's Copyright Bill of 1890. With Extracts from the Report of the Commission of 1878, the Berne Convention, and the American Copyright Bill. By J. M. LELY. 1*s.* 6*d.*
8. **The Society of Authors.** A Record of its Action from its Foundation. By WALTER BESANT (Chairman of Committee, 1888—1892). 1*s.*
9. **The Contract of Publication in Germany, Austria, Hungary, and Switzerland.** By ERNST LUNGE, J.U.D. 2*s.* 6*d.*
10. **Forms of Agreement issued by the Publishers' Association; with Comments.** By G. HERBERT THRING, and Illustrative Examples by Sir WALTER BESANT. 2nd Edition. 1*s.*
11. **Periodicals and their Contributors.** Giving the Terms on which the different Magazines and Periodicals deal with MSS. and Contributions. 6*d.*
12. **Society of Authors.** List of Members. Published October, 1907, price 6*d.*

[*All prices net. Apply to the Secretary, 39, Old Queen Street, Storey's Gate, S.W.*]

Digitized by Google

The Society of Authors (Incorporated).

Telegraphic Address: "AUTORIDAD, LONDON." *Telephone No.: 374 Victoria.*

PRESIDENT.

GEORGE MEREDITH O.M.

COUNCIL.

SIR ROBERT ANDERSON, K.C.B.
SIR WM. REYNELL ANSON, Bart., D.C.L.
THE RIGHT HON. THE LORD AVEBURY, P.C.
J. M. BARRIE.
A. W. Á BECKETT.
ROBERT BATEMAN.
F. E. BEDDARD, F.R.S.
SIR HENRY BERGNE, K.C.B., K.C.M.G.
THE RIGHT HON. AUGUSTINE BIRRELL, P.C.
THE REV. PROF. BONNEY, F.R.S.
THE RIGHT HON. JAMES BRYCE, P.C.
THE RIGHT HON. THE LORD BURGHCLERE, P.C.
HALL CAINE.
EGERTON CASTLE, F.S.A.
EDWARD CLODD.
W. MORRIS COLLES.
THE HON. JOHN COLLIER.
SIR W. MARTIN CONWAY.
F. MARION CRAWFORD.
THE RIGHT HON. THE LORD CURZON OF KEDLESTON.
AUSTIN DOBSON.
SIR ARTHUR CONAN DOYLE.
A. W. DUBOURG.
DOUGLAS FRESHFIELD.
SIR W. S. GILBERT.
EDMUND GOSSE, LL.D.
SYDNEY GRUNDY.
H. RIDER HAGGARD.
THOMAS HARDY.
MRS. HARRISON ("LUCAS MALET").
ANTHONY HOPE HAWKINS.
E. W. HORNUNG.
JEROME K. JEROME.
HENRY ARTHUR JONES.
J. SCOTT KELTIE, LL.D.
RUDYARD KIPLING.
SIR EDWIN RAY LANKESTER, F.R.S.
THE REV. W. J. LOFTIE, F.S.A.
LADY LUGARD (MISS FLORA L. SHAW).
MRS. MAXWELL ("M. E. BRADDON").
JUSTIN MCCARTHY.
THE REV. C. H. MIDDLETON-WAKE.
SIR HENRY NORMAN, M.P.
SIR GILBERT PARKER, M.P.
J. C. PARKINSON.
A. W. PINERO.
OWEN SEAMAN.
G. BERNARD SHAW.
G. R. SIMS.
S. SQUIRE SPRIGGE.
FRANCIS STORR.
WILLIAM MOY THOMAS.
MRS. HUMPHRY WARD.
PERCY WHITE.
FIELD MARSHAL THE RIGHT HON. THE VISCOUNT WOLSELEY, K.P., P.C., &c.

COMMITTEE OF MANAGEMENT.

Chairman—ANTHONY HOPE HAWKINS.

SIR ROBERT ANDERSON, K.C.B.
SIR HENRY BERGNE, K.C.B., K.C.M.G.
A. W. Á BECKETT.
AUSTIN DOBSON.
DOUGLAS FRESHFIELD.
G. BERNARD SHAW.
FRANCIS STORR.

PENSION FUND COMMITTEE.

ANSTEY GUTHRIE.
ANTHONY HOPE HAWKINS.
MORLEY ROBERTS.
M. H. SPIELMANN.
MRS. ALEC TWEEDIE.
MRS. HUMPHRY WARD.

SUB-COMMITTEES.

ART.
THE HON. JOHN COLLIER (*Chairman*).
SIR W. MARTIN CONWAY.
M. H. SPIELMANN.

COPYRIGHT.
A. W. Á BECKETT.
SIR HENRY BERGNE, K.C.B., K.C.M.G.
W. MORRIS COLLES.
ANTHONY HOPE HAWKINS.
SIR GILBERT PARKER, M.P.

DRAMA.
HENRY ARTHUR JONES (*Chairman*).
A. W. Á BECKETT.
SIR F. C. BURNAND.
ANTHONY HOPE HAWKINS.
SYDNEY GRUNDY.
A. W. PINERO.
G. BERNARD SHAW.

Counsel in the United States—LAWRENCE GODKIN, 30, Pine Street, New York, U.S.A.

Solicitors— { FIELD, ROSCOE & Co., 36, Lincoln's Inn Fields, W.C.
G. HERBERT THRING, 39, Old Queen Street, Storey's Gate, S.W. } *Secretary*—G. HERBERT THRING.
Solicitor in England to La Société des Gens de Lettres.

OFFICES: 39, OLD QUEEN STREET, STOREY'S GATE, S.W.

Digitized by Google

The Author.

(The Organ of the Incorporated Society of Authors. Monthly.)

FOUNDED BY SIR WALTER BESANT.

VOL. XVIII.—No. 6. MARCH 2ND, 1908. [PRICE SIXPENCE.

TELEPHONE NUMBER:

374 VICTORIA.

TELEGRAPHIC ADDRESS:

AUTORIDAD, LONDON.

NOTICES.

FOR the opinions expressed in papers that are signed or initialled the authors alone are responsible. None of the papers or paragraphs must be taken as expressing the opinion of the Committee unless such is especially stated to be the case.

THE Editor begs to inform members of the Authors' Society and other readers of *The Author* that the cases which are quoted in *The Author* are cases that have come before the notice or to the knowledge of the Secretary of the Society, and that those members of the Society who desire to have the names of the publishers concerned can obtain them on application.

THE SOCIETY'S FUNDS.

FROM time to time members of the society desire to make donations to its funds in recognition of work that has been done for them. The committee, acting on the suggestion of one of these members, have decided to place this permanent paragraph in *The Author* in order that members may be cognisant of those funds to which these contributions may be paid.

The funds suitable for this purpose are: (1) The Capital Fund. This fund is kept in reserve in case it is necessary for the society to incur heavy expenditure, either in fighting a question of principle, or in assisting to obtain copyright reform, or in dealing with any other matter closely connected with the work of the society.

(2) The Pension Fund. This fund is slowly increasing, and, it is hoped will, in time, cover the needs of all the members of the society. A statement of the capital of this fund is inserted in *The Author* every month and can be seen below.

LIST OF MEMBERS.

THE List of Members of the Society of Authors, published October, 1907, can now be obtained at the offices of the Society at the price of 6*d.*, post free 7½*d.* It includes elections to July, 1907, and will be sold to members and associates of the Society only.

A dozen blank pages have been added at the end of the list for the convenience of those who desire to add future elections as they are chronicled from month to month in these pages.

PENSION FUND.

THE Trustees of the Pension Fund of the Society, after the secretary had placed before them the present financial position of the Fund, decided to invest £230 in the purchase of Irish Land Act 2¾ per cent. Guaranteed Stock.

The amount purchased is £258, and is added to the list printed below.

The investments are steadily increasing from year to year, the amount varying between £200 and £250.

The Trustees also recommended to the committee the possibility of granting another pension.

The committee of the Pension Fund have not as yet held their meeting for 1908, but their work will be chronicled in due course.

Digitized by Google

The following is a statement of the actual Stock. The money value can be easily worked out at the current price of the market :—

	£	s.	d.
Consols 2½%	£1,000	0	0
Local Loans	500	0	0
Victorian Government 3% Consolidated Inscribed Stock	291	19	11
War Loan	201	9	3
London and North-Western 3% Debenture Stock	250	0	0
Egyptian Government Irrigation Trust 4% Certificates	200	0	0
Cape of Good Hope 3½% Inscribed Stock	200	0	0
Glasgow and South-Western Railway 4% Preference Stock	228	0	0
New Zealand 3½% Stock	247	9	6
Irish Land Act 2¾% Guaranteed Stock	258	0	0
Total	£3,376	18	8

Subscriptions.

The number of members making annual subscriptions towards the fund is 165. The amount of annual subscriptions is about £160.

1907.	£	s.	d.
Oct. 21, Hitchings, F. W.	0	5	0
Oct. 22, Owen, Charles.	0	5	0
Oct. 24, Scott, Forrester	0	5	0
Oct. 24, Galsworthy, John	1	1	0
Oct. 25, Sedgwick, W.	1	1	0
Dec. 5, Gonne, Captain C. M.	0	5	0
Dec. 16, Gilson, Capt. Charles	0	10	0
1908.			
Jan. 7, Richardson, Mrs. Aubrey	0	5	0
Jan. 13, McPherson, Miss M. M.	0	1	0
Jan. 16, Douglas, Lieut.-Col. Hugh A.	0	5	0
Feb. 1, Shera, Miss B. M.	0	5	0
Feb. 29, Brown, R. Grant	0	5	0
Donations, 1907.			
July 5, Schooling, J. Holt	5	5	0
Oct. 19, Charter, Miss Edith A.	0	5	0
Nov. 8, Carter, Mrs. J. B.	0	5	0
Nov. 12, Muir, Ward	1	1	0
Nov. 15, Richmond, John	0	5	0
Dec. 5, Sedgwick, Miss A. Douglas	0	5	0
Dec. 5, Henoch, Mrs. Emily T.	0	5	0
Dec. 9, Tench, Miss Mary F. A.	0	5	0
1908.			
Jan. 1, Egbert, Henry	1	1	0
Jan. 6, Skeat, The Rev. Prof. W. W.	1	1	0
Jan. 7, Wood, Lawson	0	5	0
Jan. 8, Bolton, Miss Anna	0	5	0
Jan. 8, Hyamson, Albert M.	1	1	0
Jan. 13, Le Riche, P. J.	1	1	0
Jan. 13, Williamson, Mrs. C. N.	1	1	0
Jan. 13, Williamson, C. N.	1	1	0
Jan. 20, Colquhoun, A. (amount recovered by the Society)	2	17	10
Jan. 21, Sales, Mrs.	0	5	0
Jan. 24, Westrup, Miss Margaret	0	5	0
Feb. 10, Benett, W.	1	1	0
Feb. 10, Wilson, G. F.	0	10	6
Feb. 26, Travers, Miss R. C.	0	10	0
March 5, Dutton, Miss Annie	0	5	0
March 5, Drummond, Henry	5	0	0
March 11, Ackerman, A. S.	2	0	0
March 20, Lorraine, Lady	0	10	0

The committee would be glad to receive information unofficially from any member of the society of any author whose need is within the member's personal knowledge. Information, which should be as full as possible, should be sent to the secretary, 39, Old Queen Street, Storey's Gate, S.W., and will receive the prompt and careful attention of the committee.

COMMITTEE NOTES.

THE committee met on Monday, March 2nd. After the minutes of the last meeting had been read, approved and signed, the committee proceeded to the election of members, and associates. The number was twenty-eight, bringing the total elections for the current year to seventy-six. The list of names appears on another page of this issue.

The committee consider the elections for the current year very satisfactory. In 1906, fifty-six, and in 1907 fifty-three elections were recorded at the corresponding period of the year, so that the present year shows, so far, an advance of over twenty on the elections for 1907.

The committee accepted the resignation of fourteen members. This brings the total resignations for the current year up to forty-three. The large number of resignations before this meeting is accounted for by the fact that an application for unpaid subscriptions went out during February; but of the fourteen, three do not take effect till the end of the current year, as the members while sending in their resignations paid the subscriptions due for 1908. The committee, while they regret this constant drain from the society's membership, cannot complain that it is in excess of former years.

One or two matters were then laid before the committee and adjourned to the next meeting.

Digitized by Google

The first question considered was the committee's nominations under the new constitution of the society. The secretary submitted letters from the members who had agreed to accept nomination, as well as letters from other members who regretted their inability to undertake the duties of the position. The list of refusals and acceptances appear in another part of *The Author*. The committee also considered the form of the notice which is printed in this issue, and settled the date for the delivery of nominations for April 16th. Mr. Anthony Hope Hawkins, as chairman, laid before the managing committee a letter which he had received from Mrs. Humphry Ward written as a member of the special committee, thanking the committee for the courtesy and readiness they had shown in respect to the alterations passed at the general meeting. The question of the appointment of scrutineers was also considered. The committee decided to leave the nominations to the decision of the general meeting.

The next question before the committee was an important matter of International Copyright and the Berne Convention. The committee received and considered a report drafted by Sir Henry Bergne and accepted, subject to some slight modifications, by the copyright sub-committee. The committee of management directed that the report should be forwarded to the proper authorities dealing with the matter.

The next matter before the committee referred to the position of magazine contributors under the present bankruptcy laws. The secretary mentioned the constant recurrence of certain practices, to which reference has been made in an article which appeared in *The Author* under the title: "A Magazine: Its Life History," and stated that only last month the society, on behalf of one of its members, had obtained judgment against a magazine; that other members of the society also had claims against the same magazine, but these claims were not proceeded with pending the result of this judgment; that when the solicitors applied for liquidation of the debt, they were met with the usual reply that a receiver for the debenture holders was in possession. The society has been unable to do anything further in the matter as the claims of its members do not amount to a sum sufficient to throw the paper into bankruptcy. In these circumstances, the committee authorised the secretary to write a letter to the Board of Trade to inquire whether it would not be possible to take some steps to rectify this position and to assist authors to obtain their just remuneration.

It often occurs that members of the society who have subscribed for a number of years request the committee to take these subscriptions as part payment on account of the life membership subscription. The secretary laid before the committee a letter bearing on this point from one of the society's members. The committee regretted, however, that they could not depart from the rules of the society, but felt bound to insist upon payment of the full amount for life membership, *i.e.*, £10 10*s.*, however long the member had been a subscriber to the society.

A case which had been in the society's hands for some time, and which had given the committee considerable trouble, dealing with the infringement in India of the copyright of one of the members, again came up for consideration. The secretary was instructed to make inquiries at the India Office relating to the matter, and to report to the next meeting.

Another case considered by the committee related to the non-publication of a work, the copyright of which the author had sold subject to certain conditions as to payment of royalties. It had to be adjourned as the society's solicitors had failed to obtain an answer from the publishing company to their letter, owing to the illness of the manager. The case will be reconsidered at the next meeting.

The secretary then reported that the chairman had, during the past month, given his sanction to an emergency case in the High Courts, and explained the details of the case. The committee confirmed the chairman's action, and the case is now in the hands of the society's solicitors. The secretary laid before the committee a letter from one of the members, who writes under the pseudonym of "Home Counties," enclosing a donation to the society out of a sum recovered for him by the society. We must also report receipt of a donation from Miss M. E. F. Hyland.

The Council Meeting.

A meeting of the shareholders (the Council) of the society was held at the offices of the society on Monday, March 2nd, at 4 p.m. The minutes of the last meeting were read and signed.

The chairman, Mr. Anthony Hope Hawkins, stated that the meeting had been called to confirm the adoption of the amendment of the articles of association which had been agreed to at a previous meeting held on February 17th. He stated that with the sanction of the members present, he proposed to take the articles as read. This was unanimously agreed to. He then put the question of the confirmation of the amended article as a whole. This motion was seconded by Mr. Egerton Castle, and carried unanimously. The articles as amended are printed as a supplement to this issue of *The Author*.

Digitized by Google

Cases.

SINCE the last issue of *The Author*, there have been sixteen cases placed before the secretary for settlement. In six cases members have desired accounts which have been overdue from publishers. Five of these cases have already been settled and the accounts rendered. The remaining case is still in the course of negotiation. There have been five cases, three for money and two for accounts and money. One of these has only recently come into the office, and one deals with a matter in the United States, which is not likely to be settled yet; and the three others are still open. It is not so difficult to obtain an answer from a publisher or an editor when it is merely a question of the rendering an account or the return of a MS., but it is sometimes exceedingly difficult to obtain an answer when, in addition, there is a requisition for money. If the money is not forthcoming in the course of the next week it will be necessary to place the cases in the hands of the society's solicitors. The five remaining cases refer to the return of MSS. Three of these have been satisfactorily settled, one has only recently been in the secretary's hands, and in the remaining case a favourable settlement is probable. The total result, therefore, to the members concerned has been satisfactory.

It is with regret that the secretary has to report that there are still six cases open from last month. Two refer to the settlement of agreements. Owing to the dilatory conduct of the publishers it is almost impossible to bring the matters to an issue. On the other hand, they are not cases which it would be satisfactory to take into Court, and the publishers appear to realise this and take advantage of the difficulties of the position. Two cases referring to the rendering of accounts are still open. In one case, with the leave of the society's chairman, an accountant will be placed in to vouch the accounts which have been rendered. In the other case the publisher has promised accounts, but has not yet delivered them. In the remaining case the publisher has promised to settle his dispute with the author, but has not as yet done so.

March Elections.

Ainsworth, Cyrus	32, Mill Lane, Dorking, Surrey.
Allen, Mrs. Grant	20, The Pryors, East Heath Road, Hampstead, N.W.
Andrews, E. R. S.	103, Tannsfeld Road, Sydenham, S.E.
Annesley, Maude	40, rue de la Chaussée d'Antin, Paris.
Bagnall, L. T.	Avishays, near Chard, Somerset.
Balfour, Miss J. Ethel	7, Bathwick Street, Bath.
Birkett, Miles	73, Sautergate, Ulverston.
Bristow, Henry	16, Wesley Terrace, Mutley, Plymouth.
Carter, Ada (*A. Channel*)	Manor Farm, Farnborough, Hants.
Cotton, Arthur E.	The Old Palace, Bobbili, Vizagapatun Dt. Madras.
Drew, Sara	135, Hopton Road, Streatham, S.W.
Dutton, Annie V.	Somerdon, Sidmouth.
Erskine, Ella	7H, Hyde Park Mansions, Marble Arch, W.
Grace, Stephen	55, Rosslyn Park Road, Peverell, Plymouth.
Jane, Fred T.	17, Elphinstone Road, Southsea, Portsmouth.
Maitland, Miss V.	6, Westbourne Mansions, Westbourne Terrace, W.
Nabarro, David, M.D., M.R.C.P.	4, Albemarle Mansions, Heath Drive, Hampstead.
Nowsell, Edith	Bricket House, St. Albans.
Ouseley, Mulvy	2, Springfield Road, Wimbledon.
Pollitt, Milton	Erlsdene, Friar's Road, Sale, Cheshire.
Seward, A. G.	Chase View, Rugeley, Staffordshire.
Seymour, Miss Geraldine M.	Inholmes, Compton, Winchester.
Sproston, Mrs. Stanley	Rosebank, Weston-super-Mare.
Valentine, Sydney	18, Malbrook Road, Putney.
Wyllie, Mrs. Bertie	31, Essex Street, Strand.

Three members do not desire their names or addresses published.

BOOKS PUBLISHED BY MEMBERS OF THE SOCIETY.

ART.

PINTORICCHIO. By EVELYN MARCH PHILLIPPS. (Great Masters in Painting and Sculpture.) 7¾ × 5¼. 170 pp. Bell. 3*s.* 6*d.* n.

Digitized by Google

THE SANITY OF ART: AN EXPOSURE OF THE CURRENT NONSENSE ABOUT ARTISTS BEING DEGENERATE. By BERNARD SHAW. 6½ × 4¼. 104 pp. New Age Press. 1*s.* n.

BIOGRAPHY.

FAMOUS FRENCH SALONS. By FRANK HAMEL. 8¾ × 5½. xvi. + 347 pp. Methuen. 12*s.* 6*d.* n.

BOOKS FOR THE YOUNG.

WILLY WIND, ETC. By the DUCHESS OF BUCKINGHAM AND CHANDOS. 8¼ × 6. A. and C. Black. 3*s.* 6*d.*

DRAMA.

ADAM CAST FORTH. By C. M. DOUGHTY. 7½ × 5. 124 pp. Duckworth. 4*s.* 6*d.* n.

ECONOMICS.

THE EVIL OF THE MILLIONAIRE. By FRANCIS MINTON, Rector of Cottingham. 7¼ × 5. xvi. + 203 pp. Sonnenschein. 3*s.* 6*d.* n.

EDUCATIONAL.

THE SOUNDS OF ENGLISH. An Introduction to Phonetics. By HENRY SWEET, M.A. 7½ × 5¼. 140 pp. Clarendon Press: Henry Frowde. 2*s.* 6*d.*

BRITISH BIRDS' NESTS. How, where and when to find and identify them. By RICHARD KEARTON, F.Z.S. Illus. Part I. 9½ × 6½. 32 pp. Cassell. 1*s.* n.

FICTION.

COME AND FIND ME! By ELIZABETH ROBINS (C. E. RAIMOND). 7¾ × 5. 365 pp. Heinemann. 6*s.*

THE NIGHT THAT BRINGS OUT STARS. By GEORGETTE AGNEW. 7¾ × 5. 291 pp. Heinemann. 6*s.*

INDIA'S SAINT AND THE VICEROY. By S. S. THORBURN. 7¼ × 5. 317 pp. Blackwood. 6*s.*

THE WORST MAN IN THE WORLD. By Frank Richardson. 7½ × 5. 269 pp. Nash. 6*s.*

THE HALF-SMART SET. By FLORENCE WARDEN. 7½ × 5. 315 pp. Milne. 6*s.*

THE CRIME IN THE ALPS. By GERTRUDE WARDEN. 8 × 5. 311 pp. F. V. White. 6*s.*

TOD MCALPIN. By ALEXANDER C. WYLIE. 8¼ × 5¼. 496 pp. Kegan Paul. 6s.

THE HEART OF A CHILD. By FRANK DANBY. 7¾ × 5. 386 pp. Hutchinson. 6*s.*

THE MAN WHO WAS THURSDAY: A NIGHTMARE. By G. K. CHESTERTON. 7½ × 5. 330 pp. Arrowsmith. 6*s.*

MANY JUNES. By ARCHIBALD MARSHALL. 7¾ × 5. 340 pp. Methuen. 6*s.*

WHEELS OF ANARCHY. By MAX PEMBERTON. 7¾ × 5. 340 pp. Cassell. 6*s.*

ISLE RAVEN. By OWEN RHOSCOMYL. 7½ × 5. 301 pp. Duckworth. 6*s.*

THE LOST MILLIONAIRE. By LILLIAS CAMPBELL DAVIDSON. 7¾ × 5. 344 pp. Cassell. 6*s.*

THE PATH OF LIES. By ALICE and CLAUDE ASKEW. 7¾ × 5. 312 pp. White. 6*s.*

THE PRIEST. By HAROLD BEGBIE. Popular Edition. 7¼ × 4¾. 430 pp. Hodder and Stoughton. 1*s.* n.

THE METROPOLIS. By UPTON SINCLAIR. 7¾ × 5. 342 pp. Arnold. 6*s.*

THE PRIMADONNA. A Sequel to "Soprano." By F. MARION CRAWFORD. 7¾ × 5. 408 pp. Macmillan. 6*s.*

THE ALIEN SISTERS. By MABEL DEARMER. 7¾ × 5. 404 pp. Smith, Elder. 6*s.*

MISS LUCY. A Character Study. By CHRISTABEL COLERIDGE. 8 × 5. 327 pp. Hurst and Blackett. 6*s.*

THE RUGGED PATH. By CHARLES GARVICE. 7¾ × 5. 384 pp. Hodder and Stoughton. 6*s.*

NOT PROVEN. By ALICE and CLAUDE ASKEW. 7¾ × 5. 320 pp. Ward, Lock. 6*s.*

THE WAYS OF REBELLION. By R. FARRER. 7¾ × 5. 319 pp. Arnold. 6*s.*

THE FLY ON THE WHEEL. By KATHERINE CECIL THURSTON. 7½ × 5. 327 pp. Blackwood. 6*s.*

TABLES OF STONE. By HAROLD BEGBIE. 7¾ × 5. 424 pp. Hodder and Stoughton. 6*s.*

NEITHER STOREHOUSE NOR BARN. By ALLEN RAINE. 7½ × 5. 316 pp. Hutchinson. 6*s.*

DEEP MOAT GRANGE. By S. R. CROCKETT. 8¼ × 5¼. 344 pp. Nash. 6*s.*

ROSES AND RUE. By HORACE WYNDHAM. 7¾ × 5. 375 pp. Grant Richards. 6*s.*

THE DAUGHTER OF BELIAL. By BASIL TOZER. 7¾ × 5. 285 pp. Rebman. 6*s.*

THE DUKE'S MOTTO. By JUSTIN HUNTLY MCCARTHY. 7¾ × 5. 308 pp. Methuen, 6*s.*

I LITTLE KNEW! By MAY CROMMELIN. 7½ × 5. 320 pp. Milne. 6*s.*

A MILLIONAIRE GIRL. By A. W. MARCHMONT. 7¾ × 5. 358 pp. Cassell. 6*s.*

KATHLEEN. By W. FERGUS GRAHAM. 7¾ × 5. 350 pp. Nutt. 6*s.*

HISTORY.

RECORDS OF STIRRING TIMES. Based upon Unpublished Documents from 1726–1822. Edited by M. MONTGOMERY-CAMPBELL. 9 × 6. xii. + 323 pp. Heinemann. 10*s.* n.

MISCELLANEOUS.

THE SOCIAL FETISH. By LADY GROVE. Second Edition. (With New Preface.) 9 × 5½. 156 pp. Smith, Elder. 5*s.* n.

ADDRESS DELIVERED AT ST. ANDREWS UNIVERSITY, JANUARY 16, 1908. By LORD AVEBURY, Lord Rector. Simpkin, Marshall. 6*d.* n.

IDLEHURST. A Journal kept in the Country. By JOHN HALSHAM. Second Edition. 7¾ × 5. 263 pp. Smith, Elder. 5*s.* n.

THE EMIGRATION SNARE. The Practical Letters of a Practical Emigrant. By MILES BIRKETT. 8½ × 5¼. 86 pp. Ouseley. 6*d.*

THE HOUSE OF CORNEWALL. By the RIGHT HON. CECIL G. S., 4TH EARL OF LIVERPOOL, and COMPTON READE. 10½ × 7¾. 318 pp. Hereford: Jakeman and Carver.

THE IRONY OF MARRIAGE. By BASIL TOZER. With an Introduction by Dr. C. W. Saleeby. 7 × 4¾. viii. + 145 pp. Rebman. 1*s.* n.

PARERGA. A Companion Volume to "Under the Cedars and the Stars." By CANON SHEEHAN. 8½ × 5½. 352 pp. Longmans. 7*s.* 6*d.* n.

PAMPHLET.

THE REFORM OF THE POOR LAW. By the REV. PERCY DEARMER. (Christian Social Union Pamphlet, No. 16.) Mowbray. 1*d.*

POETRY.

POEMS. By the REV. F. DE LACY WHITE, M.A. 6¾ × 4¼. 40 pp. Leicester: Alfred Tacey. Rugeley: Pascoe & Son. 3s.

NEW POEMS. Book I. By W. G. HOLE. George Bell. 1*s.* n.

POLITICAL.

ENGLISH LOCAL GOVERNMENT FROM THE REVOLUTION TO THE MUNICIPAL CORPORATIONS ACT: THE MANOR AND THE BOROUGH. By SIDNEY and BEATRICE WEBB. 2 vols. 8¾ × 5½. 858 pp. Longmans. 25*s.* n.

REPRINTS.

ENOCH ARDEN AND IN MEMORIAM. Annotated by ALFRED, LORD TENNYSON. Edited by HALLAM, LORD

Digitized by Google

TENNYSON. (The Eversley Edition.) 7¼ × 4¾. 265 pp. Macmillan. 4*s.* n.

THE WORKS OF MARK TWAIN. Author's Edition. Vols. XXIV. and XXV. The $30,000 Bequest, etc. 310 pp. Christian Science. With notes containing corrections to date. 362 pp. 8½ × 5¾. Chatto and Windus.

THE TREASURY OF ENGLISH LITERATURE. Selected and arranged with Translations and Glossaries. By KATE M. WARREN. With General Introduction by STOPFORD A. BROOKE. Old English, 700—1200. xxv. + 112 pp. 1200 to Age of Elizabeth. xxix. + 195 pp. 8 × 5¾. Constable. 1*s.* n. each.

DICTIONARY OF NATIONAL BIOGRAPHY. Edited by LESLIE STEPHEN and SIDNEY LEE. Vol. I. Abbadie —Beadon (New Edition). 9½ × 6¼. xxx. + 1,398 pp. Smith, Elder. 15*s.* n.

THE DEEMSTER. By HALL CAINE. 476 pp. ENSIGN KNIGHTLEY. By A. E. W. MASON. 316 pp. (Collins' Modern Fiction.) 6 × 4. Collins' Clear Type Press 7*d.* n. each.

SOCIOLOGY.

FOREIGN SOLUTIONS OF POOR LAW PROBLEMS. By EDITH SELLERS. 7½ × 5. 176 pp. H. Marshall. 2*s.* 6*d.* n.

SOCIALISM AND INDIVIDUALISM. By SIDNEY WEBB and others. 162 pp. THE BASIS AND POLICY OF SOCIALISM. By SIDNEY WEBB and the FABIAN SOCIETY. 95 pp. (The Fabian Socialist Series, Nos. 3 and 4.) 7¼ × 4½. Fifield. 6*d.* n. each.

THE HUNGER LINE. By BART KENNEDY. 7½ × 5. 126 pp. Werner Laurie. 1*s.* n.

THEOLOGY.

SERMONS ON THE PAN-ANGLICAN CONGRESS. By the REV. A. B. MYNORS and Others. Edited by the REV. W. H. HUNT. 7¼ × 4¾. 62 pp. Skeffington. 2*s.* n.

THE SOCIETY OF CHRIST: ITS NATURE AND ITS CLAIMS. By ANTHONY DEANE, Vicar of Holy Trinity, Malvern. 6½ × 4½. 90 pp. S.P.C.K. 6*d.*

THE RESURRECTION OF CHRIST. By LIEUT.-COL. W. H. TURTON, D.S.O. 6½ × 4¼. 56 pp. S.P.C.K. 6*d.*

SOME ANSWERED QUESTIONS. Collected and Translated from the Persian of "Abdul-Baha." By LAURA CLIFFORD BARNEY. 8¾ × 5¾. 344 pp. Kegan, Paul. 4*s.* n.

TOPOGRAPHY.

MEMORIALS OF OLD NORFOLK. Edited by H. J. DUKINFIELD ASTLEY, LITT. D. 9 × 5¾. 357 pp. Bemrose. 15*s.* n.

TYROL. Painted by E. HARRISON COMPTON. Described by W. A. BAILLIE-GROHMAN. Black. 6*s.* n.

MONTREUX. Painted by J. HARDWICKE LEWIS and MAY HARDWICKE LEWIS. Described by FRANCIS H. GRIBBLE. Black. 7*s.* 6*d.* n.

KEW GARDENS. Painted by T. MOWER MARTIN, R.C.A. Described by A. R. HOPE MONCRIEFF. Black. 6*s.* n.

BOOKS PUBLISHED IN AMERICA BY MEMBERS.

FICTION.

THE BROKEN ROAD. By A. E. W. MASON. Chas. Scribner. $1.50.

FLOWER OF THE ORANGE. By AGNES and EGERTON CASTLE. Macmillan. $1.50.

LORD OF THE WORLD. By ROBERT HUGH BENSON. Dodd, Mead.

THE MAN WHO WAS THURSDAY. By G. K. CHESTERTON. Dodd, Mead.

THE VIGIL. By HAROLD BEGBIE. Dodd, Mead.

THE GREATER MISCHIEF. By MARGARET WESTRUP. Harper. $1.50.

THE METROPOLIS. By UPTON SINCLAIR. Moffat, Yard. $1.50.

COME AND FIND ME! By ELIZABETH ROBINS. Century Co. $1.50.

THE HEART OF A CHILD. By FRANK DANBY. Macmillan. $1.50.

HISTORY.

BOURBON AND STUARTS. The Cambridge Modern History. Vol. V. Edited by A. W. WARD, G. W. PROTHERO and STANLEY LEATHES. Macmillan.

A SHORT HISTORY OF OUR OWN TIMES. By JUSTIN MCCARTHY. New edition. Harper. $1.50.

MISCELLANEOUS.

THE SANITY OF ART. By G. BERNARD SHAW. Ben. R. Tucker.

COBWEBS OF CRITICISM. By T. HALL CAINE. (New Universal Library.) Dutton. 50*c.* and 75*c.*

POPULAR FALLACIES. By A. S. E. ACKERMANN. J. B. Lippingcott Co. $1.50 n.

TINPLATE WORK. Edited by PAUL N. HASLUCK. ("Work" Handbook.) David McKay. 50*c.*

DEVONSHIRE CHARACTERS AND STRANGE EVENTS. By S. BARING-GOULD. John Lane. $7.00 n.

POETRY.

POEMS. By SIR ALFRED LYALL. Dutton. (New Universal Library.) 50*c.* and 75*c.*

THE HOUND OF HEAVEN. By FRANCIS THOMPSON. John Lane Co. 50*c.* n.

THE WORKS OF FRANCIS THOMPSON. Poems; New Poems; Sister Songs. $1.75 n. each.

REPRINTS.

THE NOVELS AND TALES OF HENRY JAMES. In 23 vols. Vols. 3 and 4, The Portrait of a Lady; vols. 5 and 6, Princess Casamassima. Scribner. Subs.

THE CALIFORNIANS. By GERTRUDE ATHERTON. New edition. Macmillan. $1.50.

LITERARY, DRAMATIC, AND MUSICAL NOTES.

THE first number of the *Readers' Review*, being a penny monthly guide to books and reading, was issued in February last. "An urgent need"—we quote from the editorial preface—"of which many library readers are already conscious, is to provide some means whereby lists of the best books on different subjects of general interest may be supplied by trustworthy authorities. . . . Our constant aim will be to tell the readers in our public libraries how to discover for themselves the wealth contained therein." The magazine is intended primarily for localisation in the various public libraries throughout the country by means of the insertion of a certain number of additional pages containing local library notes, lists of recent additions, etc. Thus the copy we have

Digitized by Google

received contains besides the original sixteen pages, a sixteen-page inset of the Manchester Public Free Library. The February number contains, *inter alia*, articles by Sir John Cockburn, William A. E. Axon, Frank T. Bullen, Professor H. H. Turner, and Thomas Seccombe. It is issued under the management of an editorial board appointed by the National Home-Reading Union and by the Library Association, the publishers being Messrs. Sherratt and Hughes. The general get-up of the copy before us is highly commendable, and we wish our young contemporary the success it deserves.

When a man deliberately restricts himself to ten minutes within which to say what he wants to say, he sets himself an extremely difficult task if he has something that is worth saying. Dr. Robertson Nicoll, in his "Ten-Minute Sermons" (Sir Isaac Pitman and Sons), which are now reissued, attempted the task under those exacting conditions. Each address deals with some great thought, commenting upon and illustrating it with economy of sentences and concentration of thought.

Mr. John Long has in the press a volume of "Memoirs of Dr. Kenealy," by his daughter, Arabella Kenealy. This is a record with the life-story and impressions (in great part autobiographical) of a remarkable man. Dr. Kenealy is known to the general public of to-day more because of his defence of the Tichborne Claimant, to whose cause, indeed, he sacrificed a distinguished career, than for his far greater claims to consideration. Lawyer, scholar, politician, poet, theologian, orator, man of letters, his life-long friend Lord Beaconsfield described his many-facetted talents as "incomparable genius." The work will contain a portrait of Dr. Kenealy, and numerous other illustrations, including a contemporary portrait of Edward the Black Prince, given by him to an O'Kenealy.

Mr. Wm. Heinemann intends to publish a sixpenny edition of Miss Emma Brooke's novel, "A Superfluous Woman," which ran through several editions some years ago. The same author had a story entitled "The Colonel's Gem Collection" in the March *Strand Magazine*.

On March 22, Mr. J. M. Stuart-Young gave a lecture before the Manchester branch of the National Secular Society on "Oscar Wilde as a Force."

The Rev. F. de Lacy White has had a new volume of poems published by Messrs. Pascoe and Son, of Rugeley, Staffs. A "Tribute to the late Sir Henry Irving" is included in the book.

Mr. John Long has in preparation Maxwell Gray's new novel entitled "The Suspicions of Ermengarde." It is the history of the adventures and misadventures of an untravelled traveller, on a winter holiday at some of the loveliest health-resorts in the Western Riviera. It is written in light comedy vein; two minor love stories are interwoven with the main plot of misunderstandings and mistakes. Sunshine and gaiety are the dominant notes; all entanglements and intrigues are happily cleared up in the end.

"The Hunger Line," by Bart Kennedy, is the title of a book which Mr. Werner Laurie has published. In this work the author deals in the individual style peculiarly his own with the pressing problem of those whose lives are spent on the border line of starvation.

On March 3, Mr. A. S. E. Ackermann delivered a lecture before the Civil and Mechanical Engineers' Society at the Caxton Hall, entitled "Notes on Engineering Works in Austria and Bosnia."

"The Living Christ: Readings for the Great Forty Days, from sermons preached by the Rev. W. C. E. Newbolt, Canon and Chancellor of St. Paul's," arranged by permission for meditation by Edith A. Charter, has been published by Messrs. Mowbray at the price of 1*s*.

"Accept, O Lord," a vesper hymn, words and music by L. Budgen, together with a "Nunc Dimittis" and a "Magnificat" by the same author, have appeared with Messrs. Crewsher.

We have received the *Outlook*, a capable New York periodical, for February 8, which includes "Australia's New Protection," by Alice Henry, among its contents.

We have also received several numbers of the *African Monthly*, published at Grahamstown, Cape Colony, by the African Book Co. This magazine is devoted to literature, history, exploration, science, art, poetry, fiction, etc., and we gather from the contents, maintains a high standard in every department. We notice several members of the society are contributors: among them, Mr. H. A. Bryden and Mr. Cullen Gouldsbury.

It is all the philosophy of Bahaism, the new universal religion which is spreading daily throughout the world, that Miss L. C. Barney brings to us from her conversations with the Master at Acca in "Some Answered Questions," collected and translated from the Persian of Abdul-Baha. The publishers are Messrs. Kegan Paul.

Mrs. Percy Dearmer has a new novel, "The Alien Sisters," appearing with Messrs. Smith, Elder. It is a story of two girls' lives, and deals with the struggle of human will against heredity and environment.

Frank Danby's latest book, "The Heart of a Child," has been brought out by Messrs. Hutchinson. It consists of "passages from the early life of Sally Snape, Lady Kidderminster" who, having begun life low down in the social scale, secured the coronet, *via* the stage.

"Love and the Spy," a new novel by C. N. and

Digitized by Google

A. M. Williamson, has been published in Mr. John Leng's Sevenpenny Library Series.

"Records of Stirring Times: Based on Unpublished Documents from 1726-1822" (Mr. Wm. Heinemann) throws sidelights upon the family of George III. during the trying period of that king's insanity, and also serves to illumine the undercurrent of contemporary political thought on the Continent. Amongst the famous characters who figure in these pages are George III.'s daughters and Queen, Napoleon, Hardenberg, William Pitt, and Mme. Le Brun. This historical work is by the author of "Old Days in Diplomacy," and edited by M. Montgomery Campbell.

A volume of literary and biographical studies is in the press and will be issued by Messrs. Chapman and Hall. The author is Mr. James Baker, F.R.C.S.; and the book deals with Clevedon Court and its associations with Thackeray, Tennyson, and Hallam; the home life of Macaulay, from unpublished letters by Zachary and Selina Macaulay; Heine's memoirs; and personal recollections of R. D. Blackmore. Three articles on Shakespeare's "Mind Scenes" are included, as well as articles on Queen Victoria and Osborne. George Eliot's great friend, F. von Bodenstedt, is also dealt with from personal knowledge, as are George Müller, Verestschagin, and others.

In *Putnam's Monthly* for March, Miss Alys Hallard had a second article on "Ernest Renan in his Youth," and Mr. A. C. Benson a ninth essay in his series "At Large" on "Optimism."

The concluding lectures on "The Painting and Sculpture of China and Japan," of which the first two were given on March 19 and March 26, will be delivered by Mr. Laurence Binyon on April 2 and 9, in the theatre of Royal Albert Hall, Kensington Gore. The special titles will be "The Chinese Renaissance in Japan" and "The Later Art of China and Japan."

On March 18, Mr. Wynford Dewhurst, R.B.A., lectured at the Royal Society of Arts on "Impressionist Painting: Its Genesis and Development." The Earl of Plymouth, who is himself also both an artist and a writer on art, was in the chair.

"Caroline" is the title of a new novel by Clementina Black. It tells of a comedy of the late eighteenth century, of which the chief figure is a young lady with a strong will and a decided mind. The publisher is Mr. John Murray.

Messrs. Cassell & Co. have lately issued a sixpenny edition of Theo. Douglas' novel, "A Lost Summer," which originally appeared as a serial in the *Daily News* and the Melbourne *Argus*.

This month will be published "Hyde Park: its History and Romance" (Mr. Eveleigh Nash). The author, Mrs. Alec Tweedie, has accumulated a surprising amount of information about this the most famous of all our royal parks, if that of Windsor is excepted. Its history dates from the time of the Roman encampment near the rude settlement of the Trinobantes, which the invaders called Londinium.

The Religious Tract Society will publish Edith C. Kenyon's new historical novel, "Girls in Wartime," in the autumn. Miss Kenyon's serial, "A Heroine of the Reformation," is running in *Our Own Gazette*, where several of this writer's stories have appeared.

An essay written by Miss Arabella Kenealy, L.R.C.P., has been adjudged the best among a large number of essays sent in by qualified medical practitioners to the Leigh Brown Trust for Painless Biological Research, the subject being "The Failure of Vivisection as a means of Promoting the Healing Art in Man, with suggested lines for Future Medical Research without Employing Experimentation on Animals." An award of £50 was given to the essay, which is to be published immediately.

"The Admirable Crichton," by J. M. Barrie, was revived on March 2 at the Duke of York's Theatre. The cast included Miss Miriam Clements, Miss Sybil Carlisle, Miss Muriel Beaumont, Miss Hilda Trevelyan, Mr. Lyn Harding, Mr. Eric Lewis, and Mr. Gerald du Maurier.

On March 10, "The Little Minister," by J. M. Barrie, was played in German for the first time at the Imperial Burgtheater, Vienna.

Captain John Kendall's three-act play, "Mrs. Bill," was produced at the Court Theatre on March 10. The scene is laid in India during the "hot weather," and the plot relates to the vacillations of "Mrs. Bill's" niece between Lieutenant Carter and Captain Smith. The principal characters were sustained by Miss Marie Illington, Miss Beatrice Terry, Mr. Arthur Holmes-Gore, and Mr. Vivian Gilbert.

At Wyndham's Theatre on March 18, Messrs. W. W. Jacobs and H. C. Sargent's farcical extravaganza, "The Changeling," was staged as a curtain-raiser. The plot is founded on a short story by W. W. Jacobs, which originally appeared in the *Strand Magazine*. The piece was represented by Miss Paigrave, Mr. George Tully, and Mr. Manning.

Mr. A. E. W. Mason's new play, "Marjory Strode," was produced at the Playhouse on March 19. The scene is laid in Devonshire in the year 1810. Marjory's uncle decides that his son Dick shall marry her. Marjory, however, has other plans; and Dick goes off to the wars, while she falls in love with Vicomte de Selac. An elopement is planned and frustrated. Dick eventually returns home invalided and married to a Spanish girl; so all ends happily.

Digitized by Google

Miss Nina Sevening, Mr. Cyril Maude, Mr. Henry Ainley, Mr. Kenneth Douglas and Mr. Alfred Bishop appeared in the principal rôles.

Two new one-act plays by Mr. Alfred Sutro were staged last month. "The Romantic Barber," at the Fulham Theatre on March 23; and "On the Kerb," at the Aldwych Theatre on March 24.

On March 26, Messrs. J. and R. Gatti produced a comedy in three acts by W. Somerset Maugham, entitled "Jack Straw," at the Vaudeville Theatre.

Upton Sinclair's new novel, "The Metropolis," was brought out last month simultaneously by Messrs. Moffat, Yard and Co., of New York, and Mr. Edward Arnold. It is an indictment of the extravagant rich people of New York.

Mr. Bram Stoker has finished a new novel, "Lady Athlayne," which Messrs. Heinemann are about to publish.

PARIS NOTES.

THE candidates for the *fauteuils* of MM. Berthelot, Sully-Prudhomme and André Theuriet, of the French Academy, were MM. Jean Aicard, Emile Bergerat, Francis Charmes, Auguste Dorchain, Edmond Haraucourt, Jean Lahor, Henri Poincaré, Charles de Pomairols, Henri de Régnier and Jean Richepin. The three elected are Francis Charmes, Henri Poincaré and Jean Richepin.

Francis Charmes was born at Aurillac in 1848. He has succeeded M. Brunetière as Director of the *Revue des Deux Mondes*. He had for a long time supplied the political article for that review, and has also collaborated for many years in the *Journal des Débats*. He is known chiefly as a writer of historical studies and of political articles.

Henri Poincaré is a savant. He was born at Nancy in 1854, and has published many memoirs and articles on mathematics, physics, astronomy and philosophy; a work of ten volumes on Mathematical Physics, and a series of three volumes, entitled respectively, "Leçons de Mécanique céleste," "La Science et l'Hypothèse" and "La Valeur de la Science."

Jean Richepin was born in 1849 at Medéa, in Algeria. His literary and dramatic works are too numerous for us to be able to give the complete list. His first published work was "Les Etapes d'un Réfractaire" in 1872, and in 1876 he had great success with his volume entitled "Les Gueux." In 1884 he translated "Macbeth," and in 1892 his play "Par le Glaive" was given at the Français. In 1897 "Le Chémineau" was also given, and at present Sarah Bernhardt is playing his "La Belle au Bois Dormant."

Among new publications are the following volumes: "Heures d'Ombrie," by Gabriel Faure; "Notes de route, Maroc, Algérie, Tunisie," by Isabelle Eberhardt; "L'Evolution souterraine," by E. A. Martel; "Deux Fantômes," by Jules Perrin; "Les yeux qui s'ouvrent," by Henri Bordeaux; "La Fille de Louis XVI. au Temple," by G. Lenôtre; "Luther et le luthéranisme," by L. Cristiani, Doctor of Theology.

In recent numbers of the *Revue de Paris* M. Henry Leyret writes some chapters on Waldeck-Rousseau; M. Victor Bérard writes on "La Politique de M. Delcassé," and there is also an article entitled "Le cas de Rudyard Kipling," and one by Firmin Roz on George Meredith, and by M. André Chévrillon on "Ruskin et la Vie." In the *Revue des Deux Mondes* M. Wyzewa writes on Annunzio's new tragedy, and M. Réne Doumie on the subject of divorce. In the *Revue Bleue* M. Combes writes on the liquidation of the congregations.

La Revue hebdomadaire continues its publication of Jules Lemaître's lectures on Racine and those on Napoleon by various lecturers, including one by Mounet-Sully on "Talma et le théâtre au temps de l'Empire"; Pierre de Qurielle writes on "L'Effort catholique de Brunetière"; Charles Wagner on "Le Droit des Morts"; and Firmin Roz on "L'Allemagne nouvelle."

"La Femme nue," by Henry Bataille, now being played at the Gymnase, is decidedly the success of this season. To superficial observers there is nothing very new about the theme of this play. It is the story of a young artist who, after his success at the Salon, marries the model who has served for his famous picture, "La Femme nue." This theme has been taken times without number by novelists, but it has, perhaps, rarely been worked out with such clear insight into human nature as in this play. Pierre Bernier, the artist, is undoubtedly a monster of selfishness. He falls in love, after his marriage with the woman to whom he owes his success, with the Princesse de Chabran. The latter has to obtain a divorce from her husband in order to be free for the artist whom she has fascinated. Louise, the ex-model, is in despair at losing the love of her husband. The whole situation is tragic, but comprehensible. The artist, in the first flush of success, had married his model, as so many artists before him have done. As time goes on he realises the great gulf which separates him from his wife. His innate refinement is frequently shocked by her hopeless ignorance and her mistakes, and, in spite of himself, he is attracted by a woman of more cultivated taste. The whole play is cleverly worked out, the episodes are, perhaps, more or less common-place; but for those of the spectators

Digitized by Google

who enjoy psychological study the piece is intensely interesting.

"Ramuntcho," by Pierre Loti, has been staged by Antoine at the Odéon. The novel itself is charming, an idyll in prose, but full of poetry. The description of the Basque country, the analysis of the Basque soul with Pierre Loti for a guide, could not fail to be extremely fascinating; but on the stage, picturesque though it all is, the action seems somewhat drawn out and the situations rather incomprehensible. The play is charming, but it is absolutely necessary to read the novel first in order to enter into the various situations and thoroughly understand the personages represented. The staging is, of course, excellent, and in these days of commonplace subjects one is grateful to author and manager alike for giving us a little poetry by way of a change.

ALYS HALLARD.

"Heures d'Ombrie" (Sansot).
"Notes de route, Maroc, Algérie, Tunisie" (Fasquelle).
"L Evolution souterraine" (Flammarion).
"Deux Fantômes" (Fasquelle).
"Les yeux qui s'ouvrent" (Plon).
"La Fille de Louis XVI. au Temple" (Perrin).
"Luther et le luthéranisme" (Bloud).

UNITED STATES COPYRIGHT.

I.

SIR,—In the February number of *The Author*, in an article headed "United States Copyright," appears the following paragraph:—

"The Germans threatened to boycott the United States as far as copyright was concerned, and with their neighbours the French, succeeded in obtaining a bill giving a delay of one year in the production of translations."

This statement is based on a misapprehension.

The amendment in the United States copyright statute, which has for its purpose the better protection in the States of the works of Continental authors, was enacted in May, 1905. This amendment had been drafted by myself, with the approval of the Publishers' Copyright League, and had been on the calendar of Congress for more than two years.

It is not much more easy to secure from legislators on this side of the Atlantic than from legislators in Great Britain attention to a subject like copyright, which has no political importance, and in which, therefore, members of Congress, like members of Parliament, are disinclined to interest themselves. There was no "boycott" threatened either by the Germans or by the French, and if such threats had been made, the Copyright Leagues, working for the largest possible measure of recognition of copyright property, would have done what was practicable to keep them from being brought to the attention of Congress. It is our experience that threats of this kind are likely to prove a serious impediment in the way of wise copyright legislation.

Suggestions had been made in several gatherings of German authors for the cancellation of the copyright convention between Germany and the United States, but no consideration could be secured in the Reichstag for any such proposals.

The amendment in question provides that for works originating in language other than in English, the authors, or their representatives, can secure, through the printing of a notice showing that American copyright has been applied for, a term of twelve months within which to bring into publication an authorised American edition which has complied with the requirements of the American statute.

Under the new bill now pending, at the suggestion of the Authors' and Publishers' Copyright Leagues, the provision has been modified so as to give an *ad interim* term of protection for two years instead of one. It is assumed that this term should prove sufficient for any work likely to secure an adequate circle of readers in an American edition to enable the author to complete his arrangements for the production of such edition.

I may add a word of report in regard to the present status of the pending copyright bill. This bill was put into shape after conferences that had extended over a term of more than eighteen months, and after various "hearings" held before the Patent Committees of the House and of the Senate sitting in joint session.

At these conferences and hearings the largest possible opportunity was given to all who had any claim to be listened to on the subject of copyright (and it may be added, to very many whose claims were hardly to be described as legitimate) to be heard, and full opportunity was given for criticisms of the bill proposed and for suggestions for different provisions under one heading or another.

The difficulty both with the conferences and with the hearings was that a large number of persons were permitted to take part who on the other side of the Atlantic could never have secured any consideration for their views in the shaping of a copyright Act. The bill as now framed would, if enacted, secure in certain important respects decided advantages over the existing law. The term of copyright is extended and a better measure of protection, under statutory penalties, is secured, and various inconsistencies and incongruities in the existing law are eliminated. On the other

Digitized by Google

hand, the bill is itself very faulty in continuing to give a larger measure of consideration to manufacturing interests and to mechanical interests than are entitled to such consideration in a copyright law. It is the contention of the Copyright Leagues that such protection as the legislators may think proper to concede to manufacturing and mechanical interests ought to be provided for in a tariff Act and not be permitted to confuse a copyright law.

We have pointed out that this is the course taken in countries like Germany, France, and Italy, which accept in full the principles of a protective tariff, but which have not permitted tariff considerations to confuse the provisions of the copyright statute.

I may say at once, however, in reiteration of a report that I have had occasion to give from year to year to transatlantic correspondents interested in American copyright conditions, that there is no prospect in the near future of securing any copyright enactment that shall do away with the requirement for manufacturing within the territory of the United States of works securing the protection of the American law.

As the records of the past fifty years have shown, it is very difficult to make clear to the voters and to the legislators of a country like the United States the nature of property in rights and the importance, as well for the education of the community itself as on the ground of justice to producers, of securing the fullest recognition under the law to authors, artists, and composers.

Some progress has been made in securing a wider and more intelligent recognition of the property rights of authors. An adequate understanding of property in art productions comes more slowly, but in this matter also progress is being made.

On the other hand, a considerable time must yet elapse before the public will be prepared to understand and to give proper recognition to the claims of musical composers. To the average citizen and to the average legislator, the idea that the producer of a popular melody should be entitled to some return on the part of all who secure advantage or enjoyment from the rendering under one form or another of such melody, is one very difficult of conception.

Under the pending bill, the attempt had been made to group together in their proper logical relations provisions securing copyright for the three classes of copyrightable productions in literature, in art and in music.

The contentions, however, of those who are interested in the mechanical reproduction of music, and who decline to be interested in the claims of the composers, have had no little force with the members of Congress, and there is now very little probability that the bill as framed can secure enactment.

If this bill should fail, it is the intention of the Copyright Leagues to put into shape a new bill which shall make provision for the protection of literature and art, and to leave to those who are directly concerned with the protection of musical compositions the task of securing under a separate measure such protection as Congress may be prepared to give. Such a course must, however, involve a very considerable delay. For the present, therefore, those who are interested in copyright property must continue to accept the inconveniences and the injustices of the present statute.

Submitting this report for the information of the readers of *The Author*, I am,

Yours respectfully,

GEO. HAVEN PUTNAM.

MAGAZINE CONTENTS.

BLACKWOOD.

Drake: An English Epic. Book VII. By Alfred Noyes.

American Literature. By Charles Whibley.

A Priestess of the Nine. By J. H. Lobban.

BOOK MONTHLY.

An Unlisted Legion.

Who Buy Reprints? By John Cawker.

BOOKMAN.

The Mystery of Edwin Drood. By B. W. Matz.

The Foundress of the Rylands Library. By W. A. E. Axon.

"The Bookman Gallery." By H. C. Bailey.

CONTEMPORARY.

The Charm of French Verse. By Edward Wright.

Poetry and Modern Thought. By Museus.

FORTNIGHTLY.

Anatole France and his Book on Joan of Arc. By Frederick Lawton.

Ouida. By Edward H. Cooper.

On the Pottlecombe Cornice. By Howard Overing Sturgis.

MONTH.

Do We Neglect the Catholic Press? By P.

The English Catholic Calendar since the Reformation. Part II. By the Rev. Herbert Thurston.

NATIONAL.

The Poems of Mary Coleridge. By Bernard Holland, C.B.

NINETEENTH CENTURY.

A Belgian Poet of Yesterday—Charles van Lerberghe. By Sir Edward Sullivan, Bart.

Extracts from the Journal of Lady Mary Coke. By Mrs. Charles Roundell.

"The Ring" in English and Music Drama of the Future. By E. A. Baughan.

Henry Walker, Journalist of the Commonwealth. By J. B. Williams.

Digitized by Google

WARNINGS TO THE PRODUCERS OF BOOKS.

HERE are a few standing rules to be observed in an agreement. There are four methods of dealing with literary property :—

I. Selling it Outright.

This is sometimes satisfactory, *if a proper price can be obtained.* But the transaction should be managed by a competent agent, or with the advice of the Secretary of the Society.

II. A Profit-Sharing Agreement (a bad form of agreement).

In this case the following rules should be attended to :

(1.) Not to sign any agreement in which the cost of production forms a part without the strictest investigation.

(2.) Not to give the publisher the power of putting the profits into his own pocket by charging for advertisements in his own organs, or by charging exchange advertisements. Therefore keep control of the advertisements.

(3.) Not to allow a special charge for "office expenses," unless the same allowance is madè to the author.

(4.) Not to give up American, Colonial, or Continental rights.

(5.) Not to give up serial or translation rights.

(6.) Not to bind yourself for future work to any publisher. As well bind yourself for the future to any one solicitor or doctor !

III. The Royalty System.

This is perhaps, with certain limitations, the best form of agreement. It is above all things necessary to know what the proposed royalty means to both sides. It is now possible for an author to ascertain approximately the truth. From time to time very important figures connected with royalties are published in *The Author.*

IV. A Commission Agreement.

The main points are :—

(1.) Be careful to obtain a fair cost of production.

(2.) Keep control of the advertisements.

(3.) Keep control of the sale price of the book.

General.

All other forms of agreement are combinations of the four above mentioned.

Such combinations are generally disastrous to the author.

Never sign any agreement without competent advice from the Secretary of the Society.

Stamp all agreements with the Inland Revenue stamp.

Avoid agreements by letter if possible.

The main points which the Society has always demanded from the outset are :—

(1.) That both sides shall know what an agreement means.

(2.) The inspection of those account books which belong to the author. We are advised that this is a right, in the nature of a common law right, which cannot be denied or withheld.

(3.) **Always avoid a transfer of copyright.**

WARNINGS TO DRAMATIC AUTHORS.

NEVER sign an agreement without submitting it to the Secretary of the Society of Authors or some competent legal authority.

2. It is well to be extremely careful in negotiating for the production of a play with anyone except an established manager.

3. There are three forms of dramatic contract for **plays in three or more acts** :—

(*a.*) **Sale outright of the performing right.** This is unsatisfactory. An author who enters into such a contract should stipulate in the contract for production of the piece by a certain date and for proper publication of his name on the play-bills.

(*b.*) **Sale of performing right or of a licence to perform on the basis of percentages** on gross receipts. Percentages vary between 5 and 15 per cent. An author should obtain a percentage on the sliding scale of *gross* receipts in preference to the American system. Should obtain a sum in advance of percentages. A fixed date on or before which the play should be performed.

(*c.*) **Sale of performing right or of a licence to perform on the basis of royalties** (*i.e.*, fixed nightly fees). This method should be always avoided except in cases where the fees are likely to be small or difficult to collect. The other safeguards set out under heading (*b.*) apply also in this case.

4. **Plays in one act** are often sold outright, but it is better to obtain a small nightly fee if possible, and a sum paid in advance of such fees in any event. It is extremely important that the amateur rights of one-act plays should be reserved.

5. Authors should remember that performing rights can be limited, and are usually limited, by town, country, and time. This is most important.

6. Authors should not assign performing rights, but should grant a licence to perform. The legal distinction is of great importance.

7. Authors should remember that performing rights in a play are distinct from literary copyright. A manager holding the performing right or licence to perform cannot print the book of the words.

8. Never forget that **United States rights** may be exceedingly valuable. They should never be included in English agreements without the author obtaining a substantial consideration.

9. Agreements for collaboration should be carefully drawn and executed before collaboration is commenced.

10. An author should remember that production of a play is highly speculative : that he runs a very great risk of delay and a breakdown in the fulfilment of his contract. He should therefore guard himself all the more carefully in the beginning.

11. An author must remember that the dramatic market is exceedingly limited, and that for a novice the first object is to obtain adequate publication.

As these warnings must necessarily be incomplete, on account of the wide range of the subject of dramatic contracts, **those authors desirous of further information are referred to the Secretary of the Society.**

WARNINGS TO MUSICAL COMPOSERS.

LITTLE can be added to the warnings given for the assistance of producers of books and dramatic authors. It must, however, be pointed out that, as a rule, the musical publisher demands from the musical composer a transfer of fuller rights and less liberal financial terms than those obtained for literary and dramatic property. The musical composer has very often the two rights to deal with—performing right and copyright. He

Digitized by Google

MEMORANDUM AND ARTICLES OF ASSOCIATION

OF

THE INCORPORATED SOCIETY OF AUTHORS.

MEMORANDUM OF ASSOCIATION.

I. The name of the Association is "The Incorporated Society of Authors."

II. The registered office of the Association will be situated in England.

III. The objects for which the Association is established are :—

(1.) To represent, further, aid, and assist the objects, and to protect the rights and interests in their works, of Authors of every kind of literary, dramatic, artistic, scientific, technical, educational, and musical works and publications, and the rights and interests in the same, of the assigns or representatives of such Authors.

(2.) To promote a Bill or Bills in Parliament, and to obtain the passing of an Act or Acts for the improvement of the law of copyright, and the registration of copyrights, titles, and rights thereto, and all rights of every kind of Authors, or their assigns and representatives in law, to the title or titles of any book, pamphlet, magazine, review, periodical, newspaper, picture, engraving, play, dramatic piece, work of art as original, or as copy, or reproduced by any process for the illustration of such book, pamphlet, magazine, review, periodical, or newspaper before mentioned.

(3.) To act as Agent for any English or Foreign Author, writer or contributor to any newspaper, publication, journal, or other periodical and to represent the rights of such Author, writer, or contributor, or the assigns and representatives in law of the same, to copyright in this country or abroad, and to act as agent, trustee or representative of any English or Foreign Author in any negotiations that may arise with any publisher, firm, company of publishers, or person in this country or abroad.

(4.) To hold as trustee or depositee, all or any writings, manuscripts, documents, literary materials, and things having relation to literary works of every kind, subject to the rules and regulations for the time being of this Association, and in accordance with such contracts and agreements as may, from time to time, be entered into with the authors or proprietors in law of such documents, papers, writings, illustrations, etc., and generally to act as trustee in relation to all or any of such matters.

(5.) To promote and take part in and assist every effort and endeavour made by any person or persons, body, association, or guild of American or Foreign Authors, formed or to be formed for the purpose of obtaining for English Authors, writers and others hereinafter mentioned, and being foreigners in such States or countries (whether belonging to this Association or not), grants of copyright in the United States of America, or any or all of the States thereof, the Republic of France, or other foreign State, and in all colonies or possessions of the Crown of England, upon such terms, as to reciprocity and otherwise, as the Association in its discretion shall deem fair and equitable.

(6.) To protect the rights of Authors and others in all foreign countries, and to take such steps on their behalf as may be necessary and in accordance with the constitution and the rules and regulations for the time being of this Association; and the contracts from time to time entered into with any Authors, writers, proprietors, or publishers of, or persons interested in, such works, writings, publications, rights and matters as aforesaid, for the inscription and registration of such

Digitized by Google

rights and premises in foreign countries, and their protection before the tribunals of the same ; with express power to name, appoint, substitute, and re-appoint all legal persons and representatives, for all or any of the above purposes.

(7.) To undertake the inspection and examination of all legal documents dealing with or modifying the rights of Authors and writers, and furnishing of legal assistance to the same, with respect to the preparation and settlement of any instruments, agreements, deeds, inscriptions, and other acts relating to the rights of such Authors and writers.

(8.) To receive from the Shareholders of the Association and other persons, annual or other subscriptions, donations, and contributions of all kinds, and to apply the same to all or any of the objects of the Association.

(9.) Subject to the provisions of the 21st section of the Companies' Act, 1862, to lease, hire, rent, purchase or otherwise acquire any houses, offices, or premises in this country or elsewhere, necessary for the carrying on of the matters hereinbefore mentioned, and to sell, dispose of, or let the same, in the event of the same being no longer required for the purposes of the Association.

(10.) To act as auditors and examiners of accounts as between Authors and publishers, or as referees or arbitrators in any disputes or differences which may from time to time be referred to the Association.

(11.) To apply the capital of the Association, and any interest or income derived from the same, or any subscriptions, contributions, donations, or other funds and matters from time to time acquired by the Association, to all or any of the above objects.

(12.) To procure the Association to be acknowledged, recognized, registered, or inscribed in any foreign country.

(13.) To issue shares and debentures, or other securities or documents of the Association hereby incorporated, for the purpose of raising funds, under such conditions, and with such guarantees, as may be from time to time decided upon by the regulations of the Association.

(14.) To do all such other lawful things as shall be incidental or conducive to the attainment of the above objects.

IV. The income and property of the Association, whencesoever derived, shall be applied solely towards the promotion of the objects of the Association as set forth in this Memorandum of Association; and no portion thereof shall be paid or transferred directly or indirectly, by way of dividend, bonus, or otherwise howsoever by way of profit, to the members of the Association.

Provided that nothing herein shall prevent the payment, in good faith, of remuneration to any officers or servants of the Association, or to any member of the Association, or other person in return for any services actually rendered to the Association.

V. The fourth paragraph of this Memorandum is a condition on which a licence is granted by the Board of Trade to the Association in pursuance of Section 23 of the Companies' Act, 1867.

VI. If any member of the Association pays or receives any dividend, bonus, or other profit in contravention of the terms of the fourth paragraph of this Memorandum, his liability shall be unlimited.

VII. The liability of the members is limited.

VIII. The capital of the Association is £1,000, divided into 1,000 shares of £1 each, with power to increase or reduce the same, in accordance with the Companies' Acts, 1862 to 1883.

IX. If upon the winding up or dissolution of the Association, there remains, after the satisfaction of all its debts and liabilities, any property whatsoever, the same shall not be paid to or distributed among the members of the Association, but shall be given or transferred to some other institution or institutions, having objects similar to the objects of the Association, to be determined by the members of the Association at or before the time of dissolution, or in default thereof by such Judge of the High Court of Justice as may have or acquire jurisdiction in the matter.

Digitized by Google

X. True accounts shall be kept of the sums of money received and expended by the Association, and the matter in respect of which such receipt and expenditure takes place, and of the property, credits, and liabilities of the Association; and, subject to any reasonable restrictions as to the time and manner of inspecting the same that may be imposed in accordance with the regulations of the Association for the time being, shall be open to the inspection of the members. Once at least in every year the accounts of the Association shall be examined, and the correctness of the balance-sheet ascertained by one or more properly qualified auditor or auditors.

We, the several persons whose names and addresses are subscribed, are desirous of being formed into an Association, in pursuance of this Memorandum of Association, and we respectively agree to take the number of shares in the capital of the Association set opposite to our respective names.

Names, Addresses, and Descriptions of Subscribers.	Number of Shares taken by each Subscriber.
WALTER BESANT, Author, 12, Gayton Crescent, Hampstead.	One.
WALTER HERRIES POLLOCK, Barrister-at-Law, 168, Oakley Street, Chelsea.	One.
ALFRED EGMONT HAKE, Author, Greenfield Lodge, South Ealing.	One.
CHARLES HENRY MIDDLETON-WAKE, Clerk in Holy Orders, Campden Hill Road, Kensington, W.	One.
SAMUEL GEORGE CHETWYND MIDDLEMORE, Journalist, 78, Oakley Street, Chelsea, S.W.	One.
HERMAN CHARLES MERIVALE, Barrister-at-Law, Hazard Side, Eastbourne.	One.
JOSEPH WILLIAM COMYNS CARR, Barrister-at-Law, 19, Blandford Square, London, N.W.	One.

Dated this 20th day of June, 1884.

Witness to the signatures of all the above,

JOHN TRISTRAM VALENTINE,
Solicitor,
6, Queen Anne's Gate, Westminster, S.W.

Digitized by Google

Digitized by Google

ARTICLES OF ASSOCIATION

OF

THE INCORPORATED SOCIETY OF AUTHORS.

As altered by Special Resolution of Thursday, 29th June, 1893, which Resolution was confirmed on Wednesday, 19th July, 1893.

As altered by Special Resolution of Monday, 17th February, 1908, which Resolution was confirmed on Monday, 2nd March, 1908.

PRELIMINARY.

ART. 1.—The regulations contained in Table "A" in the First Schedule to the "Companies' Act, 1862," shall not apply to the Society.

CONSTITUTION.

ART. 2.—The Society shall consist of Shareholders, Subscribing Members, and Associates.

Shareholder shall mean a Subscribing Member being a holder of not less than one share in the Society.

Subscribing Member shall mean an annual or other subscriber to the funds of the Society who has been elected as such by the Committee of Management as hereinafter provided.

Associate shall mean an annual or other subscriber duly elected as such by the Committee of Management, but not being a subscribing member as defined above.

BUSINESS.

ART. 3.—The business of the Society shall comprise all the business mentioned or included in the Memorandum of Association, and all matters incidental thereto.

ART. 4.—The officers of the Society shall be a President, a Treasurer, a Secretary, a Council, a Committee of Management, and such other officers as may from time to time be appointed.

THE COUNCIL.

ART. 5.—The President shall be *ex officio* a member of the Council. The present Council shall consist of the following persons :—

President.

GEORGE MEREDITH, O.M.

Council.

SIR EDWIN ARNOLD, K.C.I.E., C.S.I.
ALFRED AUSTIN.
J. M. BARRIE.
A. W. À BECKETT.
ROBERT BATEMAN.
REV. PROF. BONNEY, F.R.S.
THE RIGHT HON. JAMES BRYCE, M.P.
HALL CAINE.
EGERTON CASTLE, F.S.A.
P. W. CLAYDEN.

Digitized by Google

Sir Henry Bergne, K.C.M.G.
Walter Besant.
Augustine Birrell, M.P.
R. D. Blackmore.
F. Marion Crawford.
Oswald Crawfurd, C.M.G.
The Earl of Desart.
Austin Dobson.
A. W. Dubourg.
J. Eric Erichsen, F.R.S.
Prof. Michael Foster, F.R.S.
The Right Hon. Herbert Gardner, M.P.
Richard Garnett, LL.D.
Edmund Gosse.
H. Rider Haggard.
Thomas Hardy.
Jerome K. Jerome.
Rudyard Kipling.
Prof. E. Ray Lankester, F.R.S.
J. M. Lely.
The Rev. W. J. Loftie, F.S.A.
Prof. J. M. D. Meiklejohn.
Herman C. Merivale.
Rev. C. H. Middleton-Wake.
Edward Clodd.
W. Morris Colles.
Hon. John Collier.
W. Martin Conway.
Lewis Morris.
Prof. Max Müller.
J. C. Parkinson.
The Earl of Pembroke and Montgomery.
Sir Frederick Pollock, Bart., LL.D.
Walter Herries Pollock.
A. G. Ross.
George Augustus Sala.
W. Baptiste Scoones.
G. R. Sims.
S. Squire Sprigge.
J. J. Stevenson.
James Sully.
William Moy Thomas.
H. D. Traill, D.C.L.
E. M. Underdown, K.C.
The Right Hon. Baron Henry de Worms, M.P., F.R.S.
Edmund Yates.

Art. 6.—The Committee of Management shall from time to time make elections to the Council. A person so elected need not be a member of the Society before election.

Art. 7.—Every member of the Council shall be or become a Shareholder in the Society, and shall pay an annual or other subscription to the Society. This Article must be read subject to Art. 8.

Art. 8.—Honorary Members of the Council shall not be elected after the adoption of these present Articles.

Art. 9.—The total number of the Council shall not exceed 60, in addition to the Members of the Committee of Management for the time being.

Art. 10.—The President and other members of the Council shall hold their respective offices so long as they continue Subscribing Members of the Society.

Art. 11.—On the death or retirement of the President, the Committee of Management shall call a meeting of the Council, and the Council shall thereupon proceed to elect a President.

Art. 12.—Meetings of the Council may be convened at any time by order of the Committee of Management, but at least two meetings of the Council shall be summoned in each calendar year, at such time and place as the Committee of Management may determine; and it shall be the duty of the Secretary to summon a meeting without delay to consider any matter relating to the Society or its business if requested to do so in writing by any five members of the Council, or by any three members of the Committee of Management, or by any twenty subscribing members. Seven members of the Council present at a meeting shall be a quorum for all purposes of that meeting.

Art. 13.—At the first meeting of the Council in every year the Committee of Management shall prepare and present a report of the proceedings of the Society, and it shall be competent for the Council in such meetings assembled, to make such recommendations to the Committee of Management as they may think fit, and these recommendations shall be duly considered by the Committee of Management, who shall take such steps as they shall deem expedient therein.

Digitized by Google

The Committee of Management.

Art. 14.—The present Committee of Management shall consist of :—

Chairman.

Sir Frederick Pollock, Bart., LL.D.

A. W. a Beckett.
Walter Besant.
Egerton Castle.
W. Morris Colles.
Hon. John Collier.
W. Martin Conway.
Edmund Gosse.
H. Rider Haggard.
J. M. Lely.
S. S. Sprigge.
A. G. Ross.

Art. 15.—The Committee of Management shall conduct and manage all the business and affairs of the Society, and shall exercise all such powers, authorities, and discretions of the Society, of whatsoever kind, as are set forth or embraced in the Memorandum of Association of the Society.

Art. 16.—The Committee of Management shall consist of twelve members, to be elected by the subscribing members, as hereinafter set forth, and the members so elected shall become members of the Council during their term of office.

Art. 17.—Members of the Committee of Management shall be elected for three years, one-third of them retiring annually, and being eligible for re-election. In the year 1908 the whole of the members of the Committee of Management shall retire, and be eligible for re-election. Of the twelve members to be elected in 1908, the four having the four lowest number of votes shall retire in 1909, the four having the four next lowest number of votes shall retire in 1910, and the four having the four highest number of votes shall retire in 1911. In the case of a tie the members to retire shall be determined by the casting of lots among those members who have an equality of votes.

Art. 18.—The members of the Committee of Management to retire in each successive year shall be those who have been longest in office since their last election, subject to the provisions of the preceding article. A retiring member shall be re-eligible. Casual vacancies occurring in the Committee of Management may be forthwith filled up by the appointment by the Committee of Management of a qualified person, who shall in all respects stand in the place of his predecessor.

Art. 19.—The election in 1908 shall not necessarily be bound by the dates herein contained, but shall, subject to the decision of the Council, take place as soon as the revised articles have been legally adopted.

The method of election shall be as follows :—In the month of January in each year the Secretary shall (by a notice in *The Author* or otherwise) notify to all Subscribing Members the names of those members of the Committee of Management who will in that year retire from office, and whether or not they severally desire to offer themselves for re-election ; and shall state the date which shall be fixed by the Committee of Management for some day in February up to which nominations of candidates for election to the Committee of Management may be made. The Committee of Management may, if it thinks fit, cause to be nominated at the time of issue of the notice above mentioned candidates to fill the vacancies whose names shall be communicated to the subscribing members as aforesaid. Any two subscribing members of the Society may also nominate one or more subscribing members other than themselves (not exceeding the number of vacancies to be filled) by notice in writing sent to the Secretary accompanied by a letter signed by the candidate or candidates so nominated expressing willingness to accept the duties of the post. In the event of only so many candidates being nominated as there are vacancies to be filled, they shall be declared duly elected. In the event of more candidates being nominated than there are vacancies to be filled the Secretary shall cause to be printed a list of all the candidates who have been duly nominated, and whose consent has been obtained, in the form of a ballot paper to be circulated with the March number of *The Author* or otherwise, giving in each case the name or names of the nominator or nominators ; marking with asterisks the names of those candidates who are retiring members of the Committee, and appending instructions as to the method of voting, and the date by which the

Digitized by Google

ballot paper must be returned. The date up to which the ballot papers shall be received shall be fixed by the Committee of Management for some date in March. A ballot paper so printed shall be sent by the Secretary (as an enclosure to *The Author* or otherwise) to the last known address of every subscribing member, together with an envelope marked only "Ballot Paper," in which the ballot paper when filled up may be sealed from view, and also another envelope addressed to the Secretary and bearing a space for the member's signature by way of authentication, in which the ballot paper within its sealed envelope may be returned by post. The Secretary shall on receipt of such ballot papers open the outer envelopes only, and shall place all the ballot papers in their sealed envelopes in the ballot box to be provided for the purpose, which shall be opened only by the three or more scrutineers annually appointed for the purpose by the General Meeting of subscribing members next previous to the election, or in default by the Committee of Management. The scrutineers shall count the votes given for the several candidates, and shall sign a certificate of the numbers, which shall be published to the subscribing members in the next number of *The Author* or otherwise. The candidates obtaining the highest number of votes shall be deemed to be duly elected to the vacancies. In the event of a tie, the Committee of Management for the time being shall choose from among the candidates having an equal number of votes, which shall be deemed to be elected. The Committee of Management shall make from time to time any arrangements or regulations necessary to give effect to this article.

ART. 20.—At the first meeting of the Committee of Management after every annual election of members of the Committee, a Chairman of the Committee of Management shall be elected. The outgoing Chairman shall be eligible for re-election.

ART. 21.—In case the conduct of any member of the Committee shall at any time be such that his continuing a member shall appear to the other members to be prejudicial to the interests of the Society, it shall be lawful for the other members for the time being at a special meeting of the Committee to be convened for the purpose of considering the question (if two-thirds in number of the whole number of members for the time being concur in that behalf, but not otherwise), to remove any such member from his office.

ART. 22.—The Committee of Management may meet together for the despatch of business, adjourn and regulate their meetings in time and place, and otherwise as they think fit. Three members shall form a quorum of the Committee for the transaction of business. Questions arising at any meeting of the Committee shall be decided by a majority of votes. In case of an equality of votes, the Chairman, in addition to his original vote, shall have a casting vote. The Chairman or two members of the Committee may at any time summon a Special Meeting of the Committee. The members assembled at a meeting of the Committee duly summoned may, if a quorum is formed, exercise all the powers of the Committee, notwithstanding any vacancy in their numbers.

ART. 23.—The Committee of Management may from time to time for the more convenient management of the business of the Society, appoint such Committees, either consisting of members of their own body or of other persons, or of both, as they think fit, for the purpose of any special enquiry or otherwise, and may determine and regulate the duties and procedure thereof. The Committee of Management may from time to time remove from office any Committee or any member thereof, or vary the constitution, powers, duties, or procedure of any Committee.

ART. 24.—Should it appear that any subscribing member's or associate's continuance as such would prejudicially affect the Society, then the Committee of Management may, if they think fit, call a meeting of the Council, for the purpose of considering that subscribing member's or associate's conduct and (if two-thirds in number of the members of the Council present concur in that behalf, but not otherwise) that subscribing member or associate shall be removed from the Society. Provided that any subscribing member or associate whose case is dealt with under this article shall have notice and an opportunity of being heard by the Council.

ART. 25.—The Committee of Management may, if they think fit, submit questions to be discussed, and decided upon by the subscribing members of the Society in General Meeting assembled or otherwise, but the Committee shall not necessarily be bound by their decision.

Digitized by Google

General Meeting.

Subscribing Members.

Art. 26.—A General Meeting of the subscribing members shall be held once in every year on such day and at such place as the Committee of Management shall from time to time appoint. An Extraordinary General Meeting of subscribing members shall be called by the Committee of Management, if requested to do so in writing by any forty subscribing members.

Art. 27.—The Committee of Management shall give not less than one month's notice in *The Author* or otherwise of the date at which a General Meeting shall be held. The business of a General Meeting shall be to consider the documents, balance-sheet, and any report by the Committee of Management, and to adopt upon them such resolutions as may be deemed advisable, and to discuss and decide by vote of a majority of the members present, upon any question submitted to the meeting by the Committee of Management, together with any others, couched in terms of recommendation to the Committee of Management, proposed and seconded in due form of which not less than fourteen days' notice in writing has been given, and which have been duly included in the agenda. The Committee of Management, if it thinks fit, may submit any question to a postal vote of the members.

Art. 28.—The Chairman of the Committee of Management, or in his absence a member of the Committee elected by the members of the Committee present, or in the absence of all the members of the Committee, a shareholder elected by the shareholders present, shall take the chair at every General Meeting.

Art. 29.—Seven subscribing members personally present shall be a quorum for a General Meeting for all purposes.

Art. 30.—If within half an hour from the time appointed for any General Meeting no quorum be present the meeting shall be dissolved by the Chairman.

Art. 31.—A General Meeting shall not be adjourned. All business notified to be transacted at the meeting shall thereupon be completed or the meeting shall be dissolved at the option of the Chairman or the majority of the Committee of Management present.

Art. 32.—For the purposes of voting at any General Meeting on any resolution duly submitted, the mover and seconder of such resolution shall, acting together, have the right of requiring the Chairman to appoint tellers to count the votes cast, but if no such request be made it shall be left to the Chairman's discretion either to take a vote by show of hands, or to nominate tellers to count the votes. In case of an equality of votes cast the Chairman shall exercise a casting vote. A declaration by the Chairman of the numbers cast for or against the resolution shall be final, but if one-third (not being in any case less than forty) of the members present require him to submit the resolution to ballot of the Society, he shall arrange with the Committee of Management to take such ballot by post or otherwise within ten days after the meeting.

Shareholders.

Art. 33.—A General Meeting of shareholders shall be held once in every year, on the same day with and immediately before the meeting to be called under Article 26. Such meeting shall be called Ordinary, and all other General Meetings shall be called Extraordinary General Meetings.

Art. 34.—The business of an Ordinary General Meeting shall be to receive, or either wholly or partially reject or adopt, the accounts, balance-sheet, and report of the Committee of Management and of the Auditors.

Art. 35.—An Extraordinary Meeting may at any time be called by the Committee of Management.

Art. 36.—Seven shareholders personally present shall be a quorum for a General Meeting for all purposes.

Art. 37.—An Extraordinary General Meeting shall be called by the Committee of Management whenever a requisition, signed by fifteen or more shareholders, and stating fully the object of such meeting, is left at the Registered Office of the Society.

Digitized by Google

ART. 38.—If the Committee of Management neglect, for fourteen days after the delivery of any such requisition, to call a meeting in accordance therewith the requisitionists may call a Meeting.

ART. 39.—Every Extraordinary General Meeting shall be held at such convenient place and at such hour as the Committee of Management or requisitionists calling the meeting may appoint.

ART. 40.—If within half an hour after the time appointed for the holding of a meeting the requisite quorum shall not be present, the meeting, if convened on the requisition of shareholders, shall be dissolved, and in any other case may either be dissolved by the Chairman on the decision of the majority of the Committee of Management present, or shall stand adjourned to the following day, unless the same happen to be a Sunday or General Holiday, in which case the meeting shall stand adjourned to the Monday or other succeeding day and at the same place, and shall meet at the same time as was appointed for the holding of the original meeting; and if at such adjourned meeting the requisite quorum shall not be present within half-an-hour after the time for holding the meeting, those shareholders who are present shall be a quorum, and may either adjourn the meeting *sine die*, or may transact the business for which the meeting was called.

ART. 41.—The Chairman of the Committee of Management, or, in his absence, a member of the Committee, elected by the members of the Committee present, or in the absence of all the members of the Committee, a shareholder, elected by shareholders present, shall take the chair at every General Meeting.

ART. 42.—Subject to a poll being demanded, as herein-after mentioned, every question to be decided by any General Meeting, unless resolved on without a dissentient, shall be decided by a simple majority of the shareholders personally present thereat by way of show of hands.

ART. 43.—At any General Meeting (unless a poll on any resolution thereof be immediately, on the declaration by the Chairman of the meeting of the result of the show of hands thereon, demanded by at least two shareholders, before the dissolution or adjournment of the meeting), a declaration by the Chairman that a resolution is carried, and an entry to that effect in the minutes of the proceedings of the meeting, shall be sufficient evidence of the fact so declared, without proof of the number or proportion of the votes given for or against the resolution.

ART. 44.—If a poll be demanded, it shall be taken in such manner, at such place, and either immediately, or at such time within fourteen days thereafter, as the Chairman of the meeting directs, and the result of the poll shall be deemed the resolution of the General Meeting at which the poll was demanded.

SHARES AND TRANSMISSION OF SHARES.

ART. 45.—The share capital of the Society is £1,000, divided into 1,000 shares of £1 each.

ART. 46.—No subscribing member shall be a holder of more than one share unless by special resolution of the Committee of Management.

ART. 47.—No transfer of shares shall be registered unless and until the transferee is approved by the Committee of Management. And the Committee of Management may, at their absolute discretion, decline to register any transfer of shares, or accept any transferee, or to allot any share or shares.

ART. 48.—Every transfer of a share shall be by deed in such form as the Committee of Management shall from time to time approve, and the transferor shall be deemed to remain a holder of the share until the name of the transferee is entered in the Register of shareholders in respect thereof.

ART. 49.—If any shareholder who has been admitted a subscribing member of the Society shall sell or dispose of his share or shares without the sanction of the Committee of Management, then the share or shares so sold or disposed of shall be forthwith forfeited to the Society, to be dealt with by the Committee at their discretion in manner hereinafter provided.

ART. 50.—The Committee of Management may at any time, on such terms as they shall think fit, accept the surrender or forfeiture of any shares from or by any shareholder desirous of surrendering or forfeiting them, or rescind or remit any surrender or forfeiture previously made.

Digitized by Google

ART. 51.—A shareholder ceasing to be a subscribing member of the Society shall, *ipso facto*, cease to be a shareholder in the Society, and his share or shares shall thereupon be forfeited to the Society.

ART. 52.—On the death of a shareholder his executors or administrators shall have no title to or interest in his share or shares, but the same shall be deemed to be surrendered to the Society.

ART. 53.—Any share so forfeited or surrendered may be disposed of in such manner as the Committee of Management think fit, and shall as well as the proceeds thereof, be deemed to be the property of the Society.

ART. 54.—A certificate in writing under the hand of one of the members of the Committee of Management and countersigned by the Secretary that a share has been duly forfeited in pursuance of the regulations of the Society, and stating the time when it was forfeited, shall be conclusive evidence of the forfeiture.

SUBSCRIPTION.

ART. 55.—The annual subscription to the Society shall be £1 1*s*. payable on the 1st of January in each year. The subscription of a Life Member shall be £10 paid at one time.

ART. 56.—The Committee of Management may vary and alter the annual and other subscriptions to this Society as they may from time to time think fit.

ACCOUNTS.

ART. 57.—The Committee of Management shall cause true accounts to be kept of the property and effects of the Society, and of all sums received and expended by the Society, and of the matters in respect of which such receipt and expenditure takes place, and of the assets, credits, and liabilities of the Society. The books of account shall be kept at the registered office of the Society.

ART. 58.—At the Ordinary General Meeting of shareholders, and also at the General Meeting of subscribing members in every year, the Committee of Management shall lay before the Society a statement of the income and expenditure, and a balance-sheet containing a summary of the property and liabilities of the Society.

ART. 59.—Printed copies of the annual statement and balance-sheet shall be sent to the subscribing members of the Society, in the manner in which notices are hereinafter directed to be served, not less than six days previously to the meeting.

TRUSTEES.

ART. 60.—When the Committee of Management think fit, there shall be such and so many Trustees for any of the purposes of the Society as the Committee of Management determine, and they shall be appointed and removed by the Committee of Management, and have such remuneration, powers, and indemnities, and perform such duties and be subject to such regulations, as the Committee of Management determine.

RESERVE FUND.

ART. 61.—The Committee of Management may invest any surplus funds of the Society not required for immediate use in the name of the Society or in the names of Trustees on behalf of the Society, in such manner as the Committee may think fit, and the Committee may vary such investments from time to time at their discretion.

ART. 62.—The Secretary shall affix the seal, with the authority of the Committee of Management, and in the presence of one of the Committee of Management at the least, to all instruments required to be sealed except a share certificate, and all such instruments shall be signed by such member of the Committee of Management, and countersigned or initialed by the Secretary. The Seal may be affixed to a share certificate by the Secretary alone under the authority of the Committee. Any seal used abroad under the provisions of "The Companies'

Digitized by Google

Seals Act, 1864," shall be affixed by the authority and in the presence of such person or persons as the Committee of Management shall direct, and the instruments sealed therewith shall also be signed by such persons as the Committee of Management shall direct.

Minutes.

Art. 63.—The Committee of Management shall cause Minutes to be duly entered in books provided for the purpose :—

(*a*) Of appointment of all Officers.
(*b*) Of the names of those present at each meeting of the Committee of Management.
(*c*) Of all orders made by the Committee of Management.
(*d*) Of all resolutions and proceedings of General Meetings and of meetings of the Committee of Management, or other Committees.
(*e*) Any such Minute as aforesaid, if purported to be signed by the Chairman of the meeting at which such appointments were made, or such subscribing members were present, or such resolutions were passed as aforesaid (as the case may be) or by the Chairman of the next succeeding meeting of the Committee of Management, shall be sufficient evidence, without any further proof, of the facts therein stated.

Notices.

Art. 64.—Every notice required by these Articles to be given to the subscribing members or shareholders shall wherever possible be a notice of not less than six days, and shall be given by sending letters to the registered subscribing members, or shareholders according to the registered addresses.

BRADBURY, AGNEW, & CO. LD., PRINTERS, LONDON AND TONBRIDGE.

Digitized by Google

should be especially careful therefore when entering into an agreement, and should take into particular consideration the warnings stated above.

HOW TO USE THE SOCIETY.

1. EVERY member has a right to ask for and to receive advice upon his agreements, his choice of a publisher, or any dispute arising in the conduct of his business or the administration of his property. The Secretary of the Society is a solicitor, but if there is any special reason the Secretary will refer the case to the Solicitors of the Society. Further, the Committee, if they deem it desirable, will obtain counsel's opinion. All this without any cost to the member.

2. Remember that questions connected with copyright and publishers' agreements do not fall within the experience of ordinary solicitors. Therefore, do not scruple to use the Society.

3. Send to the Office copies of past agreements and past accounts, with a copy of the book represented. The Secretary will always be glad to have any agreements, new or old, for inspection and note. The information thus obtained may prove invaluable.

4. **Before signing any agreement whatever,** send the document to the Society for examination.

5. Remember always that in belonging to the Society you are fighting the battles of other writers, even if you are reaping no benefit to yourself, and that you are advancing the best interests of your calling in promoting the independence of the writer, the dramatist, the composer.

6. The Committee have now arranged for the reception of members' agreements and their preservation in a fireproof safe. The agreements will, of course, be regarded as confidential documents to be read only by the Secretary, who will keep the key of the safe. The Society now offers:—(1) To read and advise upon agreements and to give advice concerning publishers. (2) To stamp agreements in readiness for a possible action upon them. (3) To keep agreements. (4) To enforce payments due according to agreements. **Fuller particulars of the Society's work can be obtained in the Prospectus.**

7. **No contract should be entered into with a literary agent** without the advice of the Secretary of the Society. Members are strongly advised not to accept without careful consideration the contracts with publishers submitted to them by literary agents, and are recommended to submit them for interpretation and explanation to the Secretary of the Society.

8. Many agents neglect to stamp agreements. This must be done within fourteen days of first execution. The Secretary will undertake it on behalf of members.

9. **Some agents endeavour to prevent authors from referring matters to the Secretary of the Society; so do some publishers. Members can make their own deductions and act accordingly.**

10. **The subscription to the Society is £1 1s. per annum, or £10 10s. for life membership.**

TO MUSICAL COMPOSERS.

THE **Society undertakes to stamp copies of music** on behalf of its members for the fee of 6*d.* per 100 or part of 100. The members' stamps are kept in the Society's safe. The musical publishers communicate direct with the Secretary, and the voucher is then forwarded to the members, who are thus saved much unnecessary trouble.

THE READING BRANCH.

MEMBERS will greatly assist the Society in this branch of its work by informing young writers of its existence. Their MSS. can be read and treated as a composition is treated by a coach. The term MSS. includes **not only works of fiction, but poetry and dramatic works,** and when it is possible, under special arrangement, technical and scientific works. The Readers are writers of competence and experience. The fee is one guinea.

NOTICES.

THE Editor of *The Author* begs to remind members of the Society that, although the paper is sent to them free of charge, the cost of producing it would be a very heavy charge on the resources of the Society if a great many members did not forward to the Secretary the modest 5*s.* 6*d.* subscription for the year.

Communications for "The Author" should be addressed to the Offices of the Society, 39, Old Queen Street, Storey's Gate, S.W., and should reach the Editor **not later than the 21st of each month.**

All persons engaged in literary work of any kind, whether members of the Society or not, are invited to communicate to the Editor any points connected with their work which it would be advisable in the general interest to publish.

Communications and letters are invited by the Editor on all subjects connected with literature, but on no other subjects whatever. Every effort will be made to return articles which cannot be accepted.

The Secretary of the Society begs to give notice that all remittances are acknowledged by return of post, and he requests members who do not receive an answer to important communications within two days to write to him without delay. All remittances should be crossed *Union Bank of London, Chancery Lane,* or be sent by registered letter only.

LEGAL AND GENERAL LIFE ASSURANCE SOCIETY.

PENSIONS to commence at any selected age either with or without Life Assurance, can be obtained from this Society.

Full particulars can be obtained from the City Branch Manager, Legal and General Life Assurance Society, 158, Leadenhall Street, London, E.C.

Digitized by Google

GENERAL NOTES.

WITH this number of *The Author* we print as a supplement the Memorandum and Articles of Association, with the alterations in the latter which have been made and passed by the members of the society at the general meeting on the 23rd of January. All the members, if they care to retain the supplement, will now have the full particulars in their own hands regarding the constitution of the society.

WE have much pleasure in printing in this month's *Author* a letter received from Mr. G. H. Putnam, of the firm of Messrs. G. P. Putnam & Sons of New York. He corrects a misapprehension in an article in one of the former issues of *The Author*, and has been kind enough to give a few notes on the present position of United States copyright. All those who have studied the question of copyright know that for many years Mr. Putnam has shown great interest in the amelioration of the United States copyright law, and has, whenever opportunity occurred, pressed forward the author's views.

IT has been suggested, in order to facilitate the passing of the Bills now before Congress, that there should be general agreement on those features which do not meet with decided opposition, and that the two burning questions, (1) as to mechanical music, (2) as to further restrictions in the manufacturing provisions, should be reported to both Houses as two supplementary measures, to be considered after the main measure has been carried to a vote.

This information comes to us through the United States *Publishers' Weekly*.

The method proposed is no doubt unusual, but certainly satisfactory. There are many points on which it would appear that all parties in the States are at unison. These points agreed upon and passed would benefit foreigners as well as citizens. The remaining issues would be clearly crystallised. There ~~would be~~ nothing to turn the debaters' attention from the points of disputation, and the enemies of progress would have to come into the open and fight to a finish.

The two points proposed to be set aside are of great magnitude from the point of view of the owner and originator of the property.

THE *Nieuwsblad voor den Boekhandel* has taken up the cudgels on behalf of the Dutch publishers in view of our General Note in the February number of *The Author*.

In its issue dated February 28, it reprints our note in full and subjoins its reply, the crux of which is contained in the following passage :—

"Maar behoeft het nog eens herhaling, dat in Nederland, hetzij vóór of na het totstandkomen der Berner-Conventie, geen Engelsche boeken (slechts drie, zijn er te noemen in den loop van een eeuw, die zelfs niet als uitzondering Kunnen aangemerkt worden) zijn nagedrukt, en dat nog wel door geheel zelfstandige onthouding, zonder eenige dwang-overeenkomst of regeling."

The translation of this is as follows :—

"Need we repeat once again that in the Netherlands, neither before nor after the establishment of the Berne Convention were any English books (three only can be mentioned in the course of a century and even they cannot be regarded as exceptions) pirated, and this abstention was purely gratuitous without the compulsion of any binding agreements or regulations."

It will be remembered in our note we stated that the Dutch publishers abstain for *two* years from reprinting (*i.e.*, pirating) a book of a foreign author when one of their number gives notice of his intention to publish it. As a matter of fact the time limit is one year only, a slip which our contemporary has failed to remark.

The protestation that only three English books have been pirated during the nineteenth century—assuming that this is so—is immaterial to the point at issue. The real point is that Dutch publishers may give to foreign authors a ridiculously inadequate sum for their copyrights—or they may not. Should the author refuse the sum offered as inconsistent with his worth and standing, the Dutchman may shrug his shoulders and say, "Take this or take nothing. The sum we offer you is neither fixed nor compulsory. Instead of depreciating our tender, you should extol our generosity and our appreciation of the fitness of things."

Indeed, as is seen in the excerpt from the *Nieuwsblad voor den Boekhandel*, the paper regards Dutch publishers with approval because—with the exception of three venial lapses from grace—they have resisted temptation!

We will not dwell upon the ethics of the question; we would merely urge again the necessity of the Netherlands, as a civilised country, subscribing to the Berne Convention. In the meanwhile the actions of Dutch publishers may be described, in a famous phrase, as "methods of barbarism."

Digitized by Google

NOMINATION FOR THE NEW COMMITTEE.

THE committee desire to draw the attention of members of the society to the arrangements under the new constitution for the nomination of candidates for the committee. The following ladies and gentlemen have for good reasons (mostly because they feared that they would be unable to attend regularly the meetings of the committee) found themselves unable to accept the retiring committee's invitation to be nominated for the new committee: Mr. William Archer, Sir W. Martin Conway, Mr. John Galsworthy, Mr. C. L. Graves, Mrs. St. Leger Harrison ("Lucas Malet"), Mrs. Steel and Mrs. Humphry Ward.

The following members have expressed to the committee their readiness to accept nomination, and, if elected, to serve on the committee:

Sir Henry Bergne, K.C.B., etc.,
Mr. Douglas Freshfield,
Mr. G. Bernard Shaw,
Mr. Francis Storr,
} Members of the present committee.
Mr. Comyns Carr,
Mrs. A. L. Felkin (Ellen Thorneycroft Fowler),
Mr. Maurice Hewlett,
Mr. Sidney Lee,
Mrs. Bland (E. Nesbit),
Mr. Arthur Rackham,
Mr. S. S. Sprigge,
Mr. Sidney Webb.

Under article nineteen of the new articles of association "any two subscribing members of the society may nominate one or more subscribing members other than themselves, not exceeding the number of vacancies to be filled up, by notice in writing sent to the secretary, **accompanied by a letter, signed by the candidate or candidates, expressing willingness to accept the duties of the post.**"

Members desiring to exercise their powers under this rule must send in the name of the candidate or candidates **on or before the 16th day of April, together with an accompanying letter written by the candidate or candidates, expressing readiness to accept nomination.** When the list of candidates is complete it will be printed in the May issue of *The Author*.

It should be stated, as it has already been stated in a former issue of *The Author*, that the whole of the present committee retires this year; future elections to the committee will be conducted under the articles of association printed as a supplement to this issue of *The Author*.

THE ANNUAL GENERAL MEETING.

THE annual general meeting of the shareholders (the council) of the society was held at 20, Hanover Square, on Friday, March 20.

After the minutes of the last meeting had been approved and signed, the chairman, Mr. A. Hope Hawkins, put the motion that the annual report of the committee of management be passed; seconded by Sir Henry Bergne. The motion was carried without discussion.

Messrs. Oscar Berry & Co. were re-elected as accountants for 1908, and on the proposal of the chairman, seconded by Mr. A. W. à Beckett, the accounts were adopted and the proceedings terminated.

The annual general meeting of the members of the society was held at 4 p.m. on Friday, March 20, at 20, Hanover Square. The agenda before the meeting were:—

1. To receive and, if desired, to discuss the accounts and report of the committee of management enclosed herewith.

2. To elect a member of the Pension Fund Committee under the scheme for the management of the Pension Fund.

Mrs. Alec Tweedie resigns in due order, but submits her name for re-election. The name of no other candidate has been put forward.

3. To appoint scrutineers to count the votes under the new constitution.

Mr. Anthony Hope Hawkins presided, and the following members were present:—

A. W. à Beckett, Sir Robert Anderson, Miss Emily Baker, T. P. Beddoes, Mackenzie Bell, Sir Henry Bergne, R. Warwick Bond, Alfred C. Calmour, The Hon. Gilbert Coleridge, Miss Ellen Collett, F. H. Perry Coste, Miss Marian Roalfe Cox, James Curtis, Mrs. Düring, Miss E. Festing, Douglas Freshfield, C. Gasquoine Gallichan, Walter M. Gallichan, H. Cullum Gouldsbury, Mrs. Grossmann, E. B. Havell, Theodore S. Holland, Miss Ella N. Lefroy, Mrs. MacLeish, Arthur W. Marchmont, Mowbray Marras, Miss M. M. McPherson, Ward Muir, Charles Owen, J. C. Parkinson, H. M. Paull, The Hon. F. Penny, Mrs. Alice Perrin, C. E. Pike, Lionel Portman, Ernest Rhys, G. Bernard Shaw, A. Forbes Sieveking, Dr. S. Squire Sprigge, Miss H. M. E. Stanton, Bram Stoker, Francis Storr, Miss Tench, Leonard C. Wharton, Geo. F. Wilson.

The Chairman opened the proceedings by saying that the first item on the agenda was "To receive and, if desired, to discuss the accounts and report of the committee of management." He desired to make a few brief remarks on the

Digitized by Google

principal contents of the report, which he considered most satisfactory. In the matter of elections they had beaten the record total of 237 in 1906, as 246 new members had been elected in 1907. The number of resignations was, however, regrettably large, and it was difficult to stop the leakage. As a large proportion of the resignations were tendered at the date when the annual subscriptions became due, it was evident that many authors found it difficult to spare the necessary guinea. He hoped that all authors or people personally interested in literature would come in and help them. The change in the constitution he did not intend to touch upon, as it had already been fully before the members. He hoped, however, that members would be very careful to follow the directions for the nomination of members of the committee of management as set out in the revised Articles of Association. Passing to the work done by the Dramatic Sub-Committee, the society were under a great obligation to Mr. Henry Arthur Jones and Mr. Bernard Shaw for an elaborate report on dramatic agreements and dramatic property which he hoped would soon appear in *The Author*. It would be most valuable to all dramatic authors. The Dramatic Sub-Committee as a whole wanted livening up. With regard to copyright legislation, there was little to report. They were merely marking time, and no substantial progress had been recorded. As to the Nobel Prize, he was sure the society was in very warm accord with the decision that had conferred it on one of its members. (Hear, hear!)

The list of members had been duly printed in accordance with the desire of many members. One hundred and fifty copies only had been sold. He was sorry that the demand for it was so little in view of the great expense in printing. There had been a remarkable increase in the number of cases. One hundred and fifty-six had been dealt with, against one hundred and seventeen of the previous year. About ninety-nine had been successfully carried through; though the expense had been considerable. Many cases abroad and in the Colonies had been undertaken; in fact, their activity was becoming world-wide. It was their ambition to fight every case they thought ought to be fought and not to be deterred by expense. Very many law suits, however, could be avoided if members submitted their agreements for advice before signing them. The accounts showed the strain of the expense previously referred to. They had followed their previous policy of investing the whole of the sums received for life-membership, treating it as capital. He hoped the capital account would be materially increased in the next few years.

In concluding, the chairman put it to the members present to make any remarks upon the report that they desired.

Mr. Bram Stoker criticised the balance sheet at some length. He wished to express his entire disapproval of it, and professed himself unable to understand it. After some slight discussion,

The Chairman, in reply, stated that he would see, if Mr. Stoker desired, that a meeting should be arranged between him and the accountants.

Mr. Perry Coste expressed his entire approval of the balance sheet.

Mr. Sieveking: May I ask what are the principles that guide the council in taking up cases?

The Chairman replied that in taking up cases there was always a main element of uncertainty with regard to the cost. It was impossible to know what the expenditure might be, owing to the majority of their legal opponents being quite prepared to go from appeal to appeal and wind up with the House of Lords. They never acted without the advice of their solicitors, or instituted High Court proceedings without counsel's opinion. They liked to be able to fight where broad principles were involved.

Hon. Gilbert Coleridge noticed that the present strength of the society was not given in the report.

The Chairman: That is an omission. I think it ought to be included.

Mr. H. M. Paull then addressed the meeting on the subject of the censorship and the attitude of the society thereto. He would not dwell on the chairman's admission that the Dramatic Sub-Committee was not as active as it might have been, but he wished to say that there was strong feeling among members as to its inaction with regard to the censorship of plays. The censorship was not only a slur upon playwrights but an insult to the literary profession. The society took no action when "The Breaking Point" was censored. Had they protested when "Waste" was prohibited from public performance, or when Sir W. S. Gilbert's "Mikado" was ordered to be withdrawn? They had not done so. They had not identified themselves with the seventy dramatists who protested against this office in a letter published in the public Press, although at least sixty of the subscribers were members of the society. Nor when the deputation from the seventy had waited upon Mr. Gladstone had the society intruded its name into the proceedings. Mr. George Meredith had written to the Press, not as president of the society, but as a private individual. He considered it to be a snub for the dramatic authors, and others shared his opinions. No less than forty members as dramatic authors had met to consider their position and to consider the formation of a dramatic authors'

Digitized by Google

society that would uphold their rights and dignity. He warned his hearers of the extreme probability of defection from the society. He thought it right that there should be no secrecy in the matter, but that the society should be given opportunity to reconsider their attitude in this important matter.

MR. BERNARD SHAW said that he was a censored author himself, and therefore had little love for the system or the censor. (Laughter.) The reason why the society had not acted was because they had no right or mandate to act. He hoped it was not a secret that the committee had been in close touch with all that went on. The subscribers to the letter of protest could not act as the society. He was very glad to see the name of the society had been kept out of it. The society could not act in the matter with the same effect as individual effort. As to the malcontent dramatic authors, they said they wanted a society. They met together. What would happen? The first question would be one of cost. They would compare the cost of continuing members of the Society of Authors with the cost of establishing a society of their own. He was himself a strong supporter of the Society of Authors, and he had no anxiety as to the upshot of the malcontents' deliberations.

MR. H. M. PAULL: Mr. Shaw says the society had no mandate. The society took no steps to obtain a mandate!

MR. BERNARD SHAW replied that they knew there was great difference of opinion in the society on the question. Unless they could be quite sure of getting an unanimous opinion they did not consider it wise to put the question. It was a point that allowed no wavering on the part of the society. They must act together or not at all. It was no use telling Government officials that you represented a large number of the members of the Society of Authors. The idea was absurd. It would have done more harm than good.

HON. GILBERT COLERIDGE enquired whether there were any statistics as to the number of dramatic authors in the society.

THE CHAIRMAN replied in the negative. No distinction was drawn between members. He desired to add that he shared Mr. Shaw's views.

MR. MACKENZIE BELL signified his support and approval of Mr. Bernard Shaw's remarks.

After some further discussion on the subject of distinguishing the dramatic members of the society,

THE CHAIRMAN put to the meeting the first two items of the agenda, which were carried. With regard to the third item, viz., the appointment of scrutineers, he inquired of the meeting whether, since no nominations had yet been received, they would be content to leave the appointment to the Managing Committee.

This was affirmed by the meeting.

SIR HENRY BERGNE moved a vote of thanks to the chairman, and the proceedings terminated.

UNITED STATES NOTES.

LAST year's financial upheaval appears to have had but little appreciable effect upon the book trade. The autumn season is described by the trade organ as "profitable," the sales having been almost equal to those of 1906. In actual production the figures exceed those of the preceding year by 2,000 titles, and beat all records. The percentage of imported works is relatively small; whilst those produced in America number 6,517, against 5,093 in 1906.

Examining the statistics in detail we find that in fiction the output of 1907 was in reality larger than that of 1906, seeing that though nominally the titles are exactly equal, those of the latter year include a smaller number of new editions. There were but few reprints of English works compared with importations, these latter amounting to double those of 1906.

Theological and legal works came next in number; but the production in the departments of history, biography, and description, was larger than ever before. There was also an increase in art books; but some decline, in comparison with the previous year, in the number of educational and juvenile publications.

The Oriental predominated in the domain of history, Jeremiah Curtin's posthumous "History of the Mongols" being the most notable product of the year. But two works came from Captain Mahan; Colonel Dodge's "Great Captains" was finished; and two notable works were Professor Hubert Aimes's "History of Slavery in Cuba," and Joseph E. Rosengarten's "Study of French Colonisation in the United States."

In connection with the Jamestown tercentenary there was Mrs. Pryor's "The Birth of the Nation"; and among books hovering upon the borders of sociology should be noted Henry James's "The American Scene," and Richard Harding Davis's "The Congo and the Coasts of Africa."

In the province of fine Art "Old Spanish Masters," engraved by Timothy Cole, was noteworthy; and Charles H. Coffin's "Story of American Painting," and Kenyon Cox's "Painters and Sculptors," deserve mention. Elisabeth Luther Cary wrote upon Blake, Daumier, and Whistler.

The year was marked by the beginning of a great undertaking, the first volume of an extensive Catholic Encyclopædia having been issued; whilst

Digitized by Google

Vol. IV. of Charles Evans's "American Biography" made its appearance.

In poetry the record is meagre as ever; but Viereck's "Nineveh" attracted some attention.

In science there was nothing very notable, unless we regard as such Percival Lowell's "Mars and its Canals."

Some important educational manuals came from W. E. Chancellor, H. E. Kratz, J. M. Tyler, and a few others.

In fiction there was an observable tendency towards an increased output of problem novels; and among the few volumes of short stories were items from W. D. Howells, M. E. Wilkins, and Thomas Nelson Page.

Frances Little's "The Lady of the Decoration," was the most popular book of the year in America. By the beginning of March, 1908, it had reached its twenty-fifth edition.

Early in the present year America suffered a great loss in the death of Edmund Clarence Stedman. The best of her literary critics, living or dead, with the possible exception of Lowell, he was also, since the death of Aldrich, her sole surviving poet of real distinction. More than this, the singer of "How Old Brown took Harper's Ferry," the editor of Poe and the accomplished anthologist, was a skilful man of affairs, though it is true he disliked being called "the banker-poet." His best verse appeared first in the *New York Tribune*, and he acted as special correspondent of the *World* during the Civil War. He gave the inaugural Turnbull lecture at the John Hopkins on "The Nature and Elements of Poetry," and thus put the seal on his critical reputation. In occasional verse he shone with especial brilliance; in other departments of poetry his star paled somewhat from proximity to elder luminaries. But his services to the American Copyright League were second to those of no other man; and his personality was even more potent than his work.

A later and lesser loss is that of Edward Gayler Bourne, Professor of History at Yale, who wrote on the authorship of "The Federalist," and did a good deal of solid historical and biographical work.

A book of some importance which I omitted to mention in my last Notes, General Fessenden's "Life and Public Services of William Pitt Fessenden," may be given a word here. Douglas described the Maine senator as the readiest and ablest debater he had ever known, and his services to the Republican cause as chairman of the committee on finance were very great. His moderation as chairman of the joint committee on Reconstruction estranged him from his party; but Sumner was reconciled to him before his death. The book is a notable contribution to the history of stirring times.

In her new romance, "The Ancient Law," Miss Ellen Glasgow has attacked the stimulating theme of the convict who attempts to set character against circumstance. The work has the author's peculiar merits and her characteristic defects, one of which latter is diffuseness.

Jack London's new story, "The Iron Heel," is said to be highly dramatic, especially a scene in it, "The Chicago Commune."

To dissipate the Edison myth which has for so long flourished seems to have been the root idea in the mind of Mr. Francis Arthur Jones, who disclaims any pretence of exhaustiveness in his recent biography of the inventor. Many people may not be aware that Edison's parentage is Canadian, his father having been a political refugee. His admirers will welcome the prospects of longevity which his biographer founds upon the fact that his grandfather and great-grandfather each attained his hundredth year. That he should be "the exact reverse of a dreamer" does not strike one as very surprising; and one is glad to know that it is not inaccurate to term him "undeniably human." Jesting apart, however, the book makes good reading.

"Seeing England with Uncle John" is Anne Warner's latest humorous effort; "Leaf and Tendril," John Burroughs' newest Nature study.

John Bigelow has edited in two volumes the "Letters and Literary Memorials of Samuel J. Tilden," which are published by Harper's.

The "History of the United States Navy" which Scribner has just published for John R. Spears, is a compromise between his large work on the subject and his "Short History."

Mr. Louis J. Vance has followed up his "Brass Bowl" with a "Black Bag," which is likely to be equally popular with amateurs of light fiction.

"Priest and Pagan," by Herbert M. Hopkins, is a novel of sensations and complications, the scene of which is the Bronx.

Several correspondents of the *Nation* have been carrying on a campaign on behalf of the literary reputation of Ouida; and really those who have read her seem to have formed a higher opinion of her merits than those who have arrived at them from second-hand sources.

THE CENSORSHIP OF PLAYS.

On Tuesday, February 25, Mr. Herbert Gladstone, acting for the Prime Minister, received a deputation of authors and playwrights gathered to protest against the censorship. The deputation was introduced by Mr. J. M.

Digitized by Google

Barrie, and included Mr. A. W. Pinero, Mr. Comyns Carr, Mr. H. Granville Barker, Mr. R. C. Carton, Mr. Laurence Housman, Sir W. S. Gilbert, Professor Gilbert Murray, Mr. Henry James, Mr. St. John Hankin, Mr. Cecil Raleigh, Mr. W. J. Locke, Mr. John Pollock, Mr. W. H. Hudson, and Mr. A. E. W. Mason, M.P.

Mr. Barrie began by expressing regret at the Premier's indisposition, and continuing referred to three great developments in the history of the drama during the past half-century, namely, the production of the Savoy operas, the rise of Mr. Pinero and his school, and the work of Mr. George Bernard Shaw. He modestly made no reference to his own contributions to the originality of the drama, but claimed that the deputation represented every movement for the better that there had been for the past fifty years. Whether dead or alive, great or humble, Englishmen of letters had been united as an almost solid body in passionate protest for nearly 200 years against the humiliation of a censorship. (Cheers.) . . . .

Mr. Pinero, spoke as follows:—

Sir,—This deputation represents the great majority of the dramatic authors of England—probably in the proportion of something like five to one. We desire to call your attention to the evils attendant upon the continued existence of a despotic censorship of plays.

The fact, sir, that this despotism has been sanctioned by Act of Parliament renders it, in our opinion, none the less anomalous and oppressive; and it is not, we admit, a valid defence to allege that it affects only a numerically small class of men. Surely no single British citizen should be deprived of the protection of the law, or subjected to the judgment of any secret and absolute tribunal.

The oppressiveness of the censorship cannot be adequately measured by a mere recital of plays actually vetoed. But we have not come here to discuss the case of any particular play. We are here to point to the indubitable fact that no serious and self-respecting artist can, in the long run, do himself justice when he knows that his work and the proceeds of his work may be destroyed at a pen's stroke by the arbitrary action of a single official who is neither responsible to Parliament nor amenable to law.

We respectfully, but very urgently, suggest to you, sir, that the British drama cannot possibly hold its true rank among the arts so long as the dramatist is subject to the menace and the insult implied in this state of things.

It has been argued that, however vicious in theory, the censorship in bygone times did no great practical harm. It was vexatious and unjust to individuals, but it did not, perhaps, seriously check the development of the dramatic art. This may or may not be true; but, in any case, it hardly affects the present question. What is certain is that, about the middle of her late Majesty's reign, a new English drama came into being, initiated by the late Thomas William Robertson and by Mr. W. S. Gilbert—now Sir William Gilbert, happily still with us. That movement has constantly increased in strength; and, as it has done so, the censorship has been more and more clearly felt to be oppressive and paralysing. Since the accession of his present Majesty much new blood has been infused into our dramatic literature. Though I speak, sir, as a playwright who lives in daily apprehension of seeing himself described as a veteran, I hail with satisfaction the appearance of a new school of vigorous young authors; and I believe there is every reason to hope that the growth of a drama such as we have not seen in England for three hundred years may be recorded in history as one of the most memorable features of the reign of His Majesty King Edward VII.

Sir, this is not a matter of merely literary, merely social, or even merely national interest. The theatre is one of the great institutions which bind together the Empire and the English-speaking world. The existence of a vigorous and healthy English drama is a matter of Imperial concern in the largest sense of the word. But, we maintain, both the vigour and the health of the dramatic movement are seriously impaired by the continuance of an office which, even if it did no great harm in the past, has in our day become a humiliating anachronism.

It would be a grave omission, sir, if we failed to draw your attention to the fact that, of the whole English-speaking world, this island alone is subjected to the censorship of plays. The jurisdiction of the censor does not extend to Ireland, where a flourishing and morally irreproachable drama has recently arisen. His Majesty's dominions beyond the seas, with their populous cities and their numerous theatres, know of no such authority. Of all the forty-five States of the American Republic, not one has dreamt of establishing a censorship. Such an office is abhorrent to the instincts of a free community. In these great countries there is no demand for a censor either for the suppression of license (which does not manifest itself) or for the securing of theatrical managers from vexatious interference on the part of local authorities. Surely, then, it is time, sir, that the British nation should be relieved from the stigma of appearing to be the only part of the English-speaking world which is incapable of keeping its stage clean and wholesome save under the guardianship of an irresponsible official. . . .

Digitized by Google

The support we have received, however, from the great majority of the Press assures us that the public mind is at least alive to the worst of the evils of which we complain, and that it sees that, even assuming the necessity for a censorship, there is no necessity and no defence for its secrecy and irresponsibility. These are the characteristics of the office which we feel to be absolutely intolerable. As our published letter phrased it, "We protest against the power lodged in the hands of a single official, who judges without a public hearing, and against whose dictum there is no appeal."

Sir, this injustice would, in our opinion, be obviated by the institution of a Court of Appeal; and, should entire freedom prove unattainable for the moment, we should, I am instructed to say, be willing to accept such a Court as a transitional expedient.

As to the possible constitution of this Court, my friend Sir William Gilbert will have the honour of addressing you.

Sir W. S. Gilbert, after expressing regret for the Prime Minister's illness, continued: Mr. Pinero has set forth, in broadly drawn lines, the objections entertained by dramatic authors, as a body, to the present condition of dramatic censorship, and I have been entrusted with the task of explaining, in some detail, the views of the deputation as to the means whereby a satisfactory adjustment of the principle of dramatic censorship may be attained. Whether the moment has arrived at which the censorship can be safely abolished—lock, stock, and barrel—is a question which we do not, at present, propose to raise. To be quite frank, we recognise the policy of not asking for more than we are likely to get, and if we are to err, we prefer to err on the side of moderation and restraint. . . . To come at once to the point, the suggestion with which I am entrusted is that the office of Examiner of Plays shall take the status of a Court of First Instance, from whose decision there shall be an appeal to a Court of Arbitrators, constituted under the Arbitration Act of 1894, and consisting of three members—one to be appointed by the author whose play is under consideration, one to be appointed by the Lord Chamberlain, and a third to be chosen by the two so appointed, or by the Lord Chancellor, or otherwise, as may be eventually determined. I am also to suggest that, in order to prevent appeals for trivial and insignificant reasons, each arbitrator shall receive a fee of ten guineas, the costs to follow the decision and to be borne by the appellant, the respondent, or otherwise, as the arbitrators, or the majority of them, shall direct. If it be objected that this is a somewhat cumbrous and costly piece of machinery with which to deal with what may possibly prove to be a very insignificant matter, I would reply that its cumbrous and costly character would in itself be a safeguard against its being set in motion except for grave and substantial reasons, such as the Censor's objection to the "root idea" upon which the play is founded; to an important incident upon which the fate of the dramatist's story is to turn; to the scheme of an act, or to some vital portion of an act. Trivial and insignificant objection would be acquiesced in as a matter of course as not being worth powder and shot. . . . I am further instructed to express a hope that, in the event of any general stage legislation being contemplated, the establishment of such a Court of Appeal as I have suggested may be accorded as an interim or tentative measure, in order that all parties interested may be able to judge of its working before the time comes for the introduction of a comprehensive measure. In conclusion, I venture to suggest that the establishment of such a Court of Appeal would be satisfactory to the author as insuring that his work will receive ample and independent consideration; to the Censor as relieving him of a very grave and invidious responsibility; and to the public at large as insuring that nothing will be placed before them that they should not hear, and that nothing will be kept from them for reasons which three liberal and broad-minded men of the world would regard as trivial, inadequate, or unjust.

Mr. Gladstone, in replying, acknowledged the kind references made to the Premier's illness, and expressed Sir Henry's extreme regret that he had been unable to receive the deputation himself. It was, Mr. Gladstone continued, with some diffidence that he took his place in a matter which did not concern his department. It was, however, a matter in which they all had a very direct and common interest. He understood clearly that no attack was made or had been made personally on the Examiner of Plays. It was the system with which they found fault, and which they desired to alter. It was agreed that the gentleman who held the office in question had done his duty with a sense of responsibility, and no complaint was made of him personally, although perhaps there were disagreements with particular decisions at which he had arrived. (Hear, hear.) He further understood that in stating their case they had no particular decision they had arrived at in their minds. It fell to his lot to listen to the presentment of a subject of wide-reaching interest, and though it was outside his department, he might say that personally he had very much sympathy with the views which the speakers had been good enough to express. He recognised the high-toned, serious arguments which the deputation had adduced, which could not be met merely by *status quo* reasons, which were often convenient, but which were rarely final. He could concede, and he thought everyone must concede, that the question of

Digitized by Google

what limitations should be imposed on the dramatic presentment of the darker sides of human life went to the very depth of human nature. The deputation included gifted and distinguished men; and they had raised this question with the highest sense of responsibility. . . .

It was his duty, not to express any final view or judgment on that occasion, but to report all that they had said to the Prime Minister. This was one of those curious questions not infrequently found in the British Constitution which seemed not to belong to any distinct department of State. They were under the law, but no executive branch of Government had as its primary duty to administer that law, though they all knew what the law was, and what authority there was for its administration. He understood quite clearly what they had put forward as their proposals that day. As one of the speakers had said, in their judgment the public mind was not, perhaps, ripe for complete freedom from the censorship of the Press—(here Mr. Gladstone, amid laughter, corrected himself)—from the censorship of the Lord Chamberlain, I mean. They would never be free from the censorship of the Press, whatever deputation waited on the Prime Minister. (Laughter.)

The proposal put before him was that there should be established a Court of Appeal of three. Whether or not such a Court could be established without altering the law he was not quite certain. It might be done by arrangement if it was so desired, but probably it would not be a satisfactory arrangement, and when it came to altering the law difficulties, of course, must arise. However, he understood clearly that the view which the deputation put forward as a substantive proposal was not that the censorship should be abolished, but that a system should be established under which there would be a right of appeal. He would represent that view for the consideration of the Prime Minister.

On behalf of the Premier, and on his own behalf, he thanked the deputation for having put so briefly, lucidly, and succinctly what they had to say, and he thought he could assure them, on the Prime Minister's behalf, that their views would be fully and fairly considered.

Dr. Gilbert Murray concluded the proceedings in the following words:—

I have been asked by Mr. Barrie to express the thanks of the deputation, and that I do very sincerely. It has been most kind of you, sir, in the absence of the Prime Minister, to undertake in addition to the immense duties of your department, the consideration of our special grievance, and to read our various articles and letters. Having said so much I feel that I might well sit down; but I believe that in most deputations, after the necessary and suitable speeches have been made, there usually comes at the end an indiscreet person; and on the present occasion that office appears to fall to me.

I believe that I express the feelings of most of those interested in this movement when I say emphatically that the compromise which Sir W. Gilbert has to-day suggested is what it professes to be—a compromise. It is not what we most want, nor what we believe to be best. That would be the simple abolition of the censorship. If we thought it suitable to occupy your time and the country's time by fighting for our small rights and making a long controversy, it is the abolition of the censorship that we should ask for. We put forward the present suggestion in the belief that, while it affords us some practical relief, it seems to meet all the difficulties that have been raised by our opponents, both among the managers and among those of the public who are especially sensitive to the need of protecting the propriety of the stage.

It gives them every safeguard. And perhaps I may be allowed to add that besides removing what we most dislike, the arbitrary and secret character of the present censorship, it has from our point of view another advantage. The tribunal we suggest would apply to our work the proper standards of men of letters. The censorship as it stands is constituted mainly for the prevention of mere ribaldry and indecency, and inevitably tends to judge by standards which are somewhat low. Now, without making any extravagant or lofty pretensions, we do claim, and I think a fair-minded observer must admit that at least a great many of those whom we represent are serious artists, not merely trying to please the public—though, of course, to please the public is one of the first conditions of our existence—but trying also by means of our art to do the best work and express the best thoughts that are in us; and in that aim we do find it galling to be judged by standards which are meant to apply to the very lightest and most irresponsible work—standards which are, in fact, ultimately those of the police.

Again, sir, I thank you very much for listening to us.

[We beg to thank the Editor of the *Daily Telegraph* for his courtesy in permitting us to reprint in the above several extracts from the report published in that paper.—Ed.]

Digitized by Google

THE GENTLEST ART.*

THIS delightful little book, "The Gentlest Art," is felicitously described as a "choice of letters by entertaining hands." Mr. Lucas' selection, if not particularly comprehensive, is, at all events, sufficiently catholic. Here we have letters from Cicero, Pliny and Seneca down to Lewis Carroll and the Rev. T. E. Brown. It is emphatically a book to dip into. Here we find Horace Walpole—the doyen of "professional letter writers"—cynical and satirical, with an occasional touch of sentiment and pathos. Then we have Dean Swift writing to his "Stellakins" in his delightfully playful manner; Shelley, Keats, Byron, Fitzgerald, Gray, Cowper, Gilbert White, Thackeray, William Blake, Sydney Smith, Lady Mary Wortley Montagu, and even that terrible personage, the Swan of Lichfield, the great exponent of the Grand Style in the epistolary art.

We fear, though, that Mr. Lucas introduces this egregious lady chiefly to complete the task he essayed in "A Swan and Her Friends," in which he shattered effectively, if a little cruelly, an undeserved reputation. Certainly, if Johnson had met the Swan of Lichfield there would have been more reason for him to have said of her than of Goldsmith, that she made her little fishes talk like whales. We have hardly any room for anything in the nature of an extract from this delightful volume, but we cannot resist quoting from one of the Swan of Lichfield's effusions, somewhat unkindly headed by Mr. Lucas, "The Swan of Lichfield word-paints." The letter is written from Scarborough to the Rev. Dr. Parr:—

"Disease gloomed, and made long my wintry and vernal hours, since I had the honour and delight of conversing with you in Warwickshire. Dr. Darwin enjoined that I should go to Buxton in June, pass some weeks there, and then travel onward to the north coast, for the benefit of the sea-bathing. Inexpressibly do I regret this watery discipline, whose necessity has deprived me of the power to receive that highly gratifying visit from Dr. Parr, the hope of which has been so precious.

"Travelling thus far to obtain the smiles of Hygeia I am ordered to wait upon her naiads on the ocean brim during a period of equal length with that on which I courted those who administer at her soft fountains in Derbyshire."

Of course in such a work omissions are inevitable, and it is obviously impossible to please everyone. Still, we think that in this epistolary anthology the collection is not as representative as it might have been. For instance, we should certainly have liked to have seen some letters from some of the most charming letter writers of the nineteenth century. It seems extraordinary, for instance, not to include a single letter by Newman, Charles Kingsley, Matthew Arnold, Mrs. Browning, C. S. Calverley, or Thomas Hood.

Of course we must not forget the difficulties of space, and then again, Mr. Lucas' nice taste would probably stand in the way of including letters which are too hackneyed or familiar.

While fully admitting the charm of "The Gentlest Art," at the risk of being hypercritical we think the editing is a little at fault. For instance, there are too many letters of Lamb, Cowper and Charles Dickens, and most readers to whom this little book would appeal, would know these letters by heart almost.

Then surely we could have dispensed with the specimens of Babu letters. They are quite out of place in a serious anthology of letters. Besides, as all Anglo-Indians know, most of these letters, like the stock stories of Oxford Divinity examinations, are fictitious or factitious.

E. A. R. B.

* "The Gentlest Art," by E. V. Lucas. Methuen. 1907. 5s. net.

A LITERARY HISTORY OF FRANCE.*

TO be of permanent value a literary history demands from its author qualities of taste, selection and criticism such as are found but once or twice in a generation. And even though he is endowed with these qualities, what shall it profit the author, or his readers, unless he also possesses that elusive attribute termed "universality"? The literary historian must judge his world from the same standpoint of singular aloofness which the old art dealer in "La Peau de Chagrin" assumed towards the Paris of his day; if he emerges from his cloister to join in the fray of current literary controversy he is likely to meet with no better fate than befel Balzac's hero.

For once, however, the high qualities premised seem to have been blended ideally in forming the present work, and M. Faquet's history certainly does not suffer for want of a catholic outlook. To many, indeed, his work may seem to be lacking in the personal touch. On the other hand, M. Faquet is no trimmer: broad and tolerant though they are, his views are given with decision and his opinions bear the impress of finality. His portraits may be devoid of characterisation; but on the whole the fault is on the right side. In taste and

* "A Literary History of France," by Emile Faquet (The Library of Literary History). London: T. Fisher Unwin. 1907.

Digitized by Google

selection the book is almost beyond reproach, displaying a critical faculty of a very high order.

As a critic M. Faquet occupies a high position among his contemporaries of the latter part of the nineteenth century, which produced more brilliant critics, perhaps, than are to be found in the whole remaining history of French literature. He owes nothing to Sainte-Beuve, scarcely more to Taine: his point of view is more austere than that of the former; his work contains the true essence of scholarship far more than did that of either; his standard of criticism, finally, is a purely literary one. For these reasons the present work is, perhaps, the soundest and the most carefully balanced, as it certainly is, in many senses, one of the most valuable literary histories in existence.

His method is a curious one, which has not often been adopted with any degree of success in a work of this description, although M. Faquet himself has employed it with gratifying results before now. He does not, with the majority of critics, divide his work into literary cycles or periods; he simply proceeds by centuries. At first sight the division must appear an altogether arbitrary one. Undoubtedly it is. But it so happens that in the history of literary development in France each of the great literary divisions falls into a separate century, and each century bears its distinctive literary impress. The seventeenth century, for instance, in France is as surely a period of literature, rounded off and self-contained, as any eclectic division of time. In ordinary hands the method is nevertheless fraught with danger, and to any literature but the French it is wholly inapplicable; but M. Faquet possesses such uncommon powers of condensation and generalisation—which are admirably displayed in the summaries affixed to each century—that his success is beyond dispute.

While no serious fault may be found with the work in any respect, it certainly seems curious that M. Faquet should give to Blaise Pascal, of whom he truly says that he "may be considered as the greatest of French writers," but twelve lines of appreciation, when more than a page is allotted to Madame Roland and nearly two to Joubert. Also, in our opinion, sufficient stress is not laid on the fact that modern French prose owes more to Pascal than to any other writer—more than this: in many respects modern French literature was born with him. It is with a sense of keen disappointment, too, we find M. Faquet, in his review of the nineteenth century, omitting even the slightest reference to the "dandy égaré en Bohême," who has yet had such a singular influence on contemporary English poetry, Charles Baudelaire. One cannot help feeling that such an acute critic must have passed him over with intention.

In another direction M. Faquet follows the practice that has grown up among historians of French literature of ignoring the literature of Provence. No doubt there is much justification for the view that Provençal literature is largely a thing in itself, and should therefore be treated as a separate entity. At the same time it is impossible (to take only a contemporary instance) to hold that no connection exists between Mistral and his school and French literature proper. While a single chapter might not do full justice to the importance of the subject, its absolute omission seems even more unjustifiable.

Not the least merit of M. Faquet's work—and one that raises him high above his predecessors in this country—is his flexible, lucid style, with his occasional subtly humorous touch, which has not suffered so much by translation as one might expect. Indeed, the translation is careful, and really excellent throughout. A single point calls for comment: in the translator's note it is stated that "extracts . . . have not been translated whenever a classical English rendering exists," but, except in the case of Montaigne, the reader is never referred to the "classical English rendering"—an omission which could easily be rectified in future editions.

It has already been remarked that from a critical point of view the work is wonderfully sound. Many appreciations, such as that of Racine, are only possible to a Frenchman; but the following verdict on Zola amply displays M. Faquet's critical acumen, and his somewhat trenchant style:—

"I can believe that posterity will be severe on Zola because, with some exceptions, and especially after he became famous, his style was allowed to become heavy, careless, and coarsely coloured; but posterity will search curiously in his works to find what a belated romantic was doing in the middle of the realistic period, and will certainly find the problem an interesting one."

CORRESPONDENCE.

Publishers as Undertakers.

Sir,—Having read Mr. Edward Willmore's letter bearing the above title with much interest, his experiences of journalism and the requirements of "popular" magazines coinciding pretty closely with my own, I should like to remind him of Thackeray's declaration on a similar matter.

In his preface to "Pendennis," the great author writes: "Even the gentlemen of our age—this is an attempt to describe one of them, no better nor worse than most educated men—even these we cannot show as they are with the notorious foibles and selfishness of their lives and their education.

Digitized by Google

"Since the author of 'Tom Jones' was buried, no writer of fiction among us has been permitted to depict to his utmost power a MAN. We must drape him, and give him a certain conventional simper. Society will not tolerate the natural in our art. . . . If truth is not always pleasant, at any rate truth is best from whatever chair—from those whence graver writers or thinkers argue, as from that at which the story-teller sits as he concludes his labour, and bids his kind reader farewell."

If conventional restrictions proved irksome to writers of the period in which Thackeray flourished, when the street-lad and shop-girl class of reader carried little or no weight either with editor or contributor, how much more intolerable are these restrictions and limitations to-day when the great bulk of "literature" appeals to such consumers, and to such consumers alone?

These feather-brained individuals are, in the main, morally no less than mentally, incapable of comprehending the *truth* either in literature or life, and instead of leading them by slow degrees to a saner view of the literary art, editors in a blind hurry to court popularity and, incidentally, collect pennies and fourpence-half-pennies by the way, deliberately pander to them, supplying stuff by the hundredweight which is not only not worth the paper it is printed on, but is actually pernicious. In other words the "up-to-date" caterer for the public is led by the nose in the midst of a rabble it should be his mission to instruct no less than interest. He is no longer a leader. Indeed, his position comes nearer akin to that of a slave—and to what masters! If proof were needed in confirmation of this assertion we have it in the steady disappearance of periodicals possessing real value. One of the last to give up the ghost was *Temple Bar*. Meanwhile journals regaling their subscribers with such choice morsels as "The Convict's Secret"; "The Man they could not Hang"; "Diary of a Lost One"; "Confessions of a Princess" (erotic, of *course*), and unnatural romances of one sort or another, flourish like the proverbial green bay tree! Under pretence of *news* disgusting details of murders and divorce cases are flagrantly elaborated. But let a writer skilfully and artistically construct a story of real life and character, such a one as "Tom Jones" say, or "Tess," and the very people who feast on garbage such as the weeklies with wide circulations supply with irritating persistency would be first to affect pious horror.

That "the falsities in journalism" are "sinister in result to the mental processes of writers as well as of readers," no conscientious journalist could deny, if he could be induced to speak the truth.

If writing for the serials is ever to attract again men of the calibre of Thackeray, Dickens, Charles Lamb, De Quincey, Leigh Hunt, James Payn, Sydney Smith or Tom Hood, there will need to be a clean sweep of the type of editor prevailing in such ominous strength to-day. That men who could not pen a literary article showing scholarship and research, or a dramatic story of wholesome and sane moral, should have the power to shut out from the literary theatre those able to do both, and on the other hand, to beat up recruits of an undesirable character to fill it, is something in the nature of a scandal, which I venture to hope will, at no distant date, be rectified.

Meanwhile writers who might have done good work had the Fates been auspicious are withholding their pens, believing the game—under such arbiters—to be not worth the candle, and are devoting their time and abilities to other and more satisfactory employment.

Faithfully yours,

HERBERT W. SMITH.

WHO IS TO PAY FOR AN INDEX?

SIR,—What is the exact position of an author and publisher as regards an index? I have written several books, and as they were of a nature to require an index, my three publishers have supplied them.

I have now gone to a new man, and he absolutely refuses to do so. Knowing that the value of any work on history or travel is seriously diminished by the want of an index, I wrote and told him that although I had never paid for one in my life, and did not even know who made them, I would meet him half way in the matter if he would insert an index, and offered to pay half the cost of compilation.

He replies that he considers my "suggestion most unreasonable and that I might as well ask him to assist in writing the book," finishing up by saying "the book will not sell so well without an index, and that will be your fault, not mine."

Now, sir, it seems to me that as I write the book, collect the illustrations and hand it over to the publisher, it is his place to print, bind, and distribute that volume, and as index-making is a profession appertaining to publishing, the publisher is the person to do it. He must keep indexers constantly in his employment for his different volumes, and must therefore know exactly how to proceed in the matter.

Will you tell me what the rule is on this subject, for naturally, after having eight or ten indexes made free of expense, I am indignant at being called upon to pay for this one?

Truly yours, PERPLEXED.

Digitized by Google

THE THREE STANDARD EDUCATIONAL DIRECTORIES.

The Public Schools Year Book

NINETEENTH ANNUAL ISSUE.

Deals with the leading Public Schools and Preparatory Schools.

Crown 8vo. 800 pages. Price 3*s.* 6*d.* net; Post Free, 3*s.* 10*d.*

The Schoolmasters Year Book and Directory, 1908.

The Guide to Secondary Education.

About 1100 pages. Price 7*s.* 6*d.* net; Post Free, 7*s.* 11*d.*

THE GIRLS' SCHOOL YEAR BOOK

(PUBLIC SCHOOLS), 1907-1908.

Crown 8vo. 468 pages. Price 2*s.* 6*d.* net; Post Free, 2*s.* 10*d.*

SWAN SONNENSCHEIN & CO., Ltd., 25, High St., Bloomsbury, London, W.C.

The Cambridge Literary Agency

having now taken Large Offices at 115, Strand, have dispensed with their Chelsea Branch; so in future all business will be carried on from Savoy House.

Novels, Short Stories, Articles and Poems are being placed by us with over 100 (one hundred) Publishers and Periodicals.

Many MSS. refused when submitted by the Authors direct, have been accepted by the same Editors when sent in with our recommendation.

Below we print (by kind permission) a further Unsolicited Testimonial concerning a FIRST NOVEL.

74, Harrington Road, South Norwood, S.E.,
February 27th, 1908.

To George G. Magnus, Esq.,
The Cambridge Literary Agency.

Dear Mr. Magnus,

Permit me to tender to you my warmest thanks for cheque, received for the serial rights of my first novel, and to, at the same time, express to you my sincere appreciation for the many efforts you have made, on my behalf, to sell the story—a wearisome task, I am sure, in the matter of a first big work.

Without your help, in fact, I do not believe that I should have sold the story—perhaps for years; much less have received payment for it on acceptance.

I should like to here remark that I have decidedly proved the value of your Agency, as well as the honourable way in which it is conducted throughout—its terms, too, being most fair and reasonable. I shall be pleased to, at any time, testify as to its genuineness and you are at perfect liberty to make whatever use you like of this letter.

Thanking you once more,
I remain, Yours sincerely,
CECILE V. SAYER.

All MSS. submitted by GEORGE G. MAGNUS, Managing Director, The Cambridge Literary Agency, 115, Strand, London.

Digitized by Google

- - TO - -

Authors and Journalists.

The writer, whether he aspires to write novels, short stories, or articles, often spends years in uncongenial work; rebuffs and drudgery being the only return for time and labour spent.

The "Success" Course of Literary Training promoted by the Literary Correspondence College, teaches the aspirant to serve his apprenticeship to Literature in the briefest time possible. The lessons are written by a well-known novelist whose name and work are world-famous.

For full particulars write at once for pamphlet D.I. to the LITERARY CORRESPONDENCE COLLEGE, 9, Arundel Street, Strand, W.C.

FIRST LESSONS IN STORY WRITING.

By BARRY PAIN. ***2s. 6d. net.***

Sent Post Free by the Publishers, The Literary Correspondence College, for 2s. 8d.

Of this work the WESTMINSTER GAZETTE writes: "The beginner who takes these lessons to heart may be quite assured of an advantage over his competitors."

MRS. GILL, ***Typewriting Office,***
(Established 1883.) **35, LUDGATE HILL, E.C.**

Authors' MSS. carefully copied from 1s. per 1,000 words. Duplicate copies third price. French and German MSS. accurately copied; or typewritten English translations supplied. References kindly permitted to Messrs. A. P. Watt & Son, Literary Agents, Hastings House, Norfolk Street, Strand, W.C. *Telephone* 8464 *Central.*

SIKES and SIKES,
The West Kensington Typewriting Offices,
(Established 1893)
229, Hammersmith Road, LONDON, W.,
and (private address)
13, Wolverton Gardens, Hammersmith, W.

Authors' MSS.; Translations; Duplicating; Plays and Actors' Parts; Legal, General and Commercial Documents. Usual Terms. *References.*

ESTABLISHED] *The Athenæum Press, Taunton.* [XVIII. CENT.

BARNICOTT & PEARCE

INVITE ENQUIRIES RESPECTING PRINTING.

ESTIMATES OF COST, AND OTHER DETAILS, PROMPTLY GIVEN.

AUTHORS' TYPEWRITING.

Novel and Story Work ..	**9d.** per 1,000 words; 2 Copies,	**1/-**
General Copying	**1-** " " "	**1/3**
Plays, ruled	**1-** " " "	**1/4**

Specimens and Price List on application.

MISS A. B. STEVENSON, Yew Tree Cottage,
SUTTON, MACCLESFIELD.

TYPEWRITING.

Authors' MSS. carefully copied, **10d.** per 1,000 words. Carbons **4d.** Postage paid. Recommended by several well-known Authors.

"I cannot speak too highly of Miss Lang's careful work."—*Netta Syrett.*

Miss F. LANG, Pembroke Lodge, East Molesey, Surrey.

"THE AUTHOR."

SCALE FOR ADVERTISEMENTS.

[ALLOWANCE TO MEMBERS OF THE SOCIETY 20 PER CENT.]

Front Page	£4	0	0
Other Pages	3	0	0
Half of a Page	1	10	0
Quarter of a Page	0	15	0
Eighth of a Page	0	7	6
Single Column Advertisements ... ... per inch	0	6	0
Bills for Insertion ... ... per 2,000	3	0	0

Reduction of 20 per cent. made for a Series of Six and of 25 per cent. for Twelve Insertions.

Advertisements should reach the Office not later than the 20th for insertion in the following month's issue.

All letters respecting Advertisements should be addressed to the ADVERTISEMENT MANAGER, *The Author* Office, 39, Old Queen Street, Storey's Gate, S.W.

Printed by BRADBURY, AGNEW, & CO. LD., and Published by them for THE SOCIETY OF AUTHORS (INCORPORATED), at 10, Bouverie Street, London, E.C.

Digitized by Google

Digitized by Google

Digitized by Google

Digitized by Google

Digitized by Google

UNIVERSITY OF MICHIGAN
3 9015 04923 9471

Digitized by Google

Digitized by Google